

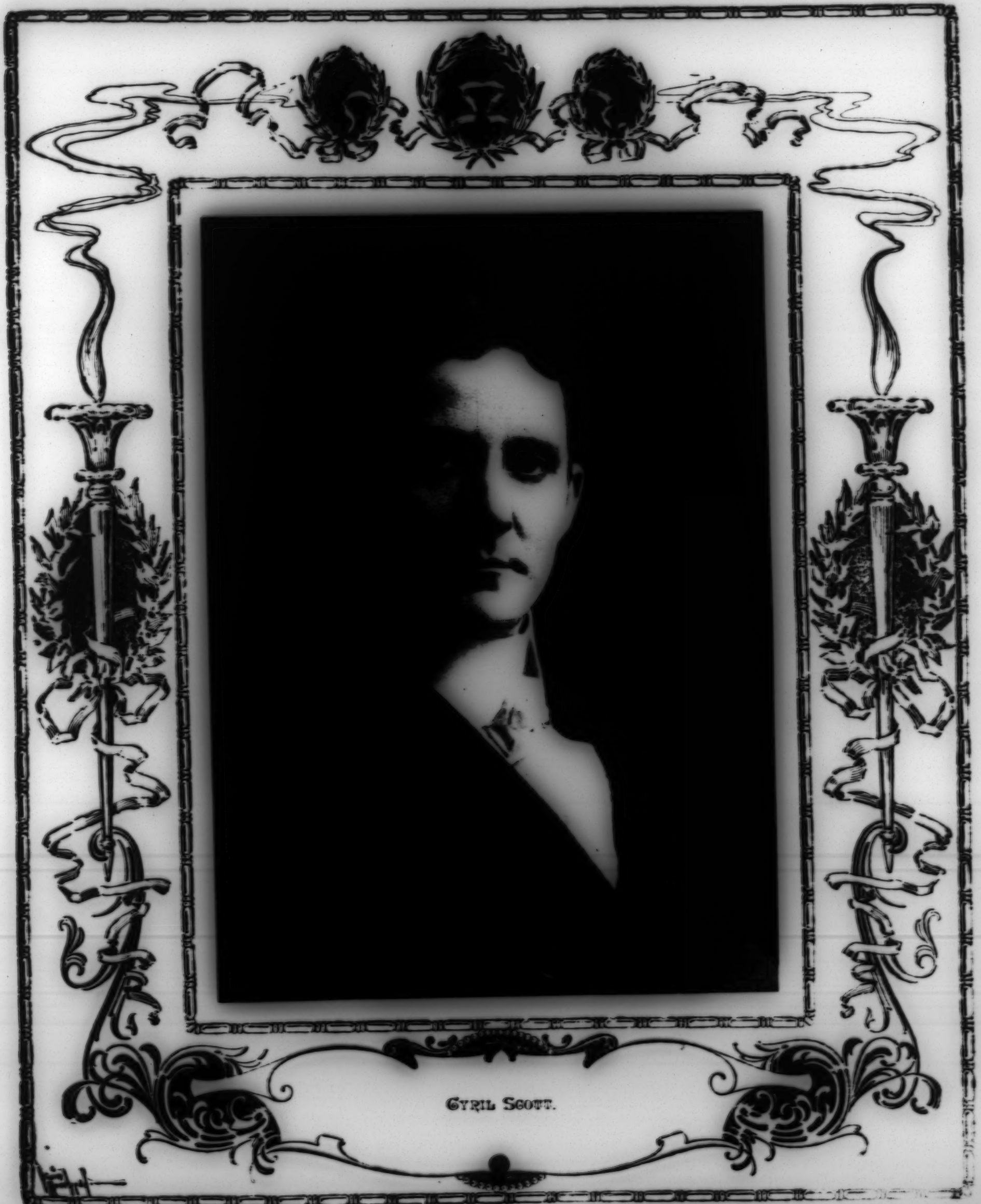
TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

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NEW YORK: SATURDAY, JANUARY 5, 1901.

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CYRIL SCOTT.



A NEW YEAR'S GREETING.

His eye is bad and stern and cold:
No joy in life he seems to hold.
Nor does he know
That Cupid's message lurks within
The blossoms at his moody chin
And ribbon bow.

A New Year's greeting does he hear
To dainty, dimpled Dolly there.
Who to the skies his praise would sing
With honeyed words her gift to greet,
And so she says it's just too sweet
For anything!

With the coming of the New Year there is always a glad feeling of beginning again with all of us. Our mistakes are under our feet and we are reaching out for the new hopes and the aspirations and achievements that wake in the heart when we hear the "new step in the hall."

The page is turned down with the record of all our mistakes, big and little, during the twelve months that is gone. Here is our great annual birthday, when the recording angel (who has grown to have a most accurate sense of humor through watching our various goings on) puts a new point in his pen and congratulates himself that we are such sinners, otherwise he'd lose his job.

He has writer's cramp as it is, but he has grown to rather like his position and would hate to be put in the harp orchestra, for there is more music in what goes on in these hearts of ours than was ever wrung out of an instrument made by hands.

Every little pang of self-reproach for some fault committed, every unkind word and thought that we are sorry for, every good, sweet emotion that we send out on impulse, goes surging up there to the skies in a harmony that makes the angels stop to listen.

Of course we must all be resolute with the dawn of the young century, and the matinee girl has prepared a set which she wishes to submit for the consideration of her friends.

These are all new and gut-edges. They can be used by the young and the old, the just and the unjust, to advantage.

The matinee girl has pasted them on her mirror and promises to read them carefully every morning as she searches over her peach-like cheek with a magnifying glass for lines of care or sorrow.

And these rules are specially adapted for those who would keep young and cheerful and healthy even though old Father Time gets gay with his glass and sends the hours and days and years flying so swiftly that it jars you to think on it.

These few simple precepts will be found worth all the complexion hints and the face massage in the world to make you look happy and alive and on good terms with the world and yourself.

First of all in importance, I think—don't you?—comes the great rule, to keep on believing in old human nature.

In spite of all the hard knocks our beliefs get from others and the solar plexus blows that we administer to them ourselves, we must take a fresh grip each time and refuse to let go.

Really, we all are only parts of the big scheme: Everything is going on all right, and will continue to do so, and there is lots of good all around us. And the more we believe that the wrong things that happen are only little accidents of fate, the more brightness will bloom, and the flame will keep alive in our hearts that leaves only ashes if we fail to keep it burning somehow.

Sometimes kind thoughts, forgiving thoughts, tenderness, affection and good-will seem lost—thrown away, wasted—and we stand dismayed, wringing our hands on the shores of Time and watching our toy ships go down in the painted ocean.

Then we can realize the trouble is we have been too far away from the real and the genuine and the sincere. And this fault will be right with us and not with those we seem to be up against.

Half of our lives we spend playing with tin soldiers and paper dolls. And when the paint wears off and they curl up we moan and whine and say: "How false, how untrue everything is!"

Just as sure as the day comes and the night falls we bring to us only that which we are ourselves. Perhaps we do not even suspect ourselves! That's just the time we want to get out a search warrant and go on a still hunt for the mistakes.

Now we should never make mistakes! But we will do so, you and I, just as sure as we are ordinarily normal human beings.

The next worst thing to making mistakes is to brood over them. That is madness. Realize them and the realization is everything. It means that you recognize a fault.

Once acknowledged, a fault is only a help to something better, a stepping stone toward the stars. When you get this idea thoroughly through your head you are able to take a fresh start as gayly as a cable car jerks its way around a troublesome curve.

Drop shame—shams of speech, of dress, of manner. Sincerity is the keynote of everything good that is going to happen in this beautiful new century.

Think of all the bubbles that have blazed out and floated and glittered and burst!
Let us keep out of the great unsorted ranks

of wind-jammers. We all have a tendency to do. We women over our tea tables jam the wind on the subject of servants and babies and dress; the men on the topics of politics and women and reforms.

Life is getting to be a game of talk. We like to hear our voices drifting away in space, saying what we would like to do and we are going to do and what we wish others would do. And the sun sets and nothing is done. Talk, talk, idle talk!

We people of the stage—you real workers and artists and others like the Matinee Girl hanging onto the ruffles—are all gifted with the queer emotional, imaginative, erratic temperament that sometimes develops into wheels.

I say gifted, because there is no doubt that we all get more to the square inch than our more rational, sensible neighbors who keep life's thermometer at a normal figure.

But balance is one of the laws of the universe. If we could only get the highly emotional, responsive, imaginative actor educated out of his temperamental peculiarities.

I say if we could; I should say *when we do*, for we have some notable examples, and I wish they'd only give us matinees and tell us how they did it.

I think study and good reading will do more in that direction than any other prescription in the world. It clears away the frothy emotional qualities that help to carry one into the portrayal of a stage role—but that do not help to carry any one into a higher phase of humanity.

Several years ago a girl in the West—I think it was the West—attracted attention by writing poems of a decidedly morbid and erotic nature. They attracted attention principally because of these peculiarities, and the girl became well known in literature and, as the writers have said, "built a house for her mother with her pen."

She hasn't kept on writing about stranglehold embraces in the moonlight and hot kisses, and pale, cold, clammy regrets that always occurred when it was too late. The regrets I mean!

She developed herself by study and observation of men and books and humanity, until now her screeds teem with the genuine quality that goes to the heart and soul and makes you believe in her and admire her as a woman and a writer.

What she writes goes out in prose and verse over a world of men and women, some wandering blindly hand in hand with their failings and sins and striking new snags every minute.

And it helps them back to the battlefield with open eyes and renewed strength and courage, like a draught of pure cold water from a comrade's canteen.

Every actor has it in him or her to send out this same impression to audiences. There is nothing too small or unimportant—a smile, a thought, a recollection, all these awake by the actor's art.

Sometimes the Matinee Girl smiles muckly, as no doubt do all of you, at these side talks with actors that she cannot help giving sometimes when in the mood.

But nobody else seems to be doing so, and if I constitute myself as a sort of annex to the stage and church alliance you must realize that I am not doing it on purpose.

It's the little actor angel that watches over the children of the stage that steals down and gets over my shoulder and says in my ear:

"Now is your chance, Matinee Girl; swat them good and hard—they can stand it and it will arouse them from dreams that dwell too much on triumphs and not enough on all there is left to do!"

I was talking like this the other night to a man and he got back at me with such force that a new coral neck chain that Santa Claus gave me—one of the kind that it up tight and prevent rubbering—burst and fell in a shower to the Persian prayer rug.

I had just remarked that talk was the cheapest thing on earth, and that if he would only attach some importance to things worth while instead of making mountains out of things not worth while I could see possibilities for him before he was sixty.

He said: "Do you know I'm awfully sorry for you."

"Just now—yes," I said; "you're here."

"It isn't that," he said softly.

"I can't fancy anything worse," said I easily.

"No," he said, "but it seems so tragic to me to think of any one with such aspirations and such extremely limited capability."

That wasn't bad for a beginner!

And now another little story just to show you that I mean well and that the little actor angel who preaches to you has now away.

Among the many lovely things that Christmas brought came the photograph of a great big boy whom the Matinee Girl owns as nephew.

It was placed in a prominent position beside a new and excellent photograph of Marshall Wilder on my desk.

A little maid who has a penchant for saying nice things was dusting about and she saw the new photograph and enthused over it. "And that is your nephew?" she said. "What a splendid, bright looking boy! He looks exactly like you!" Here she scanned Mr. Wilder's picture. "Yes—he looks like you—but he's the dead image of his father!"

THE MATINEE GIRL.

LA SHELLE'S PROPOSED THEATRE.

Manager Kirk La Sells, of the three Arizona companies, the Princess Club company, and the Frank Daniels Opera company, has decided to build a theatre in New York for the accommodation of these and other attractions that he will put forward. Last week Mr. La Sells purchased from Sarah A. Walker, Edwin Forrest Lodge of the Actors' Order of Friendship, Anna Lacroix, and Valentine Loewi a plot of ground measuring seventy-six by one hundred feet, fronting on West Sixth-street, and beginning eighty feet east of Longacre Square.

Upon this ground Mr. La Sells will erect his theatre. He also purchased from William J. McCelland a plot eighty feet long by twenty feet wide, facing on Broadway and connecting with the Forty-seventh Street property, upon which he will build the main entrance to the playhouse. The price paid for both pieces of ground was \$200,000. Early in May work will be commenced on the new theatre, which is to be a first-class, fire-proof structure of the colonial style of architecture. It will probably be called the Colonial Theatre. The building will contain offices and apartments in the wing facing on Broadway. It is estimated that the theatre will cost upward of \$150,000. Mr. La Sells expects to open the playhouse in September with the production of *Beside the Bonnie Brier Bush*.

THE VIRGINIA JACKSON AFFAIR.

The Mirror has received the following letter, accompanied with Newark newspaper clippings, relative to the exhibition of the body of Virginia Jackson in the New Century Theatre in Newark after her death:

NEW CENTURY THEATRE,
NEWARK, N. J., Dec. 22, 1902.
To the Editor of The Dramatic Mirror:

Sir.—Inclosed you will please find several articles published by leading papers of this city relative to the death of Miss Virginia Jackson, which I think will be explanatory of themselves, although a word from me might be in good form.

You are already aware at the time of this most unfortunate death of the position in which I was placed. First of all, the last request of Miss Jackson that her body should be in state, allowing her friends and admirers an opportunity of seeing her for the last time. I could not with any degree of honor refuse this request, and it was simply impossible to carry this into execution otherwise than to make use of the theatre.

I can assure you all that was done was simply a desire on our part to show respect for her last wishes and to the profession, and that any report at an attempt to sell the body for any purpose was simply an outrage and base injustice.

As THE MIRROR is the organ of the theatrical profession, I am prompted to take this means of showing the exact truth of the matter and hope you will be kind enough to allot a small space in your valuable paper to this subject in justice to all.

With kindest regards, believe me to be,
Sincerely yours,
O. R. NET, Manager.

THE MIRROR also has received the following letter on the same subject:

NEWARK, N. J., Dec. 25, 1902.

To the Editor of The Dramatic Mirror:

Sir.—In relation to the editorial in this week's MIRROR, "Who Was Responsible?" I beg to say Virginia Jackson, the actress in question, was my warmest and dearest friend, and I was with her almost continuously during her illness and death.

An hour before she died she expressed to me the wish that she should be buried from her flat, where funeral services should be held, after which her body should be sent to California for her country of the theatre, where I was forced to be after Miss Jackson's death, different arrangements were made which culminated in the unbecomingly exhibition of Miss Jackson's body in the theatre in which she had played for three weeks.

This procedure was entirely against the wishes of all of Miss Jackson's close, personal friends, and against the sentiment of the best people in Newark. The suggestion was offered that Miss Jackson's body should be placed in a church, if such services were necessary, the church to which she belonged, but this was denied.

Very respectfully,
MAUD EDNA HALL.

AMATEURS PRESENT THE UPGRADE.

The dramatic society composed of under graduates of the College of St. Francis Xavier presented last Thursday evening, at the College theatre, in West Sixteenth Street, an adaptation of Moliere's *Le Bourgeois Gentilhomme*, entitled *The Upright*. The comedy, which, it will be remembered, is one of the most amusing of the Moliere plays, was considerably altered to suit the needs and the talents of the amateur players. The female roles were entirely eliminated, and many of the humorous scenes were thereby sacrificed, but there was enough left of the comedy to give the audience an excellent idea of its beauty and its delightful satire.

The mounting of the play was very good, as is the rule in the productions made by the students of St. Francis Xavier's. Some of the scenery had been painted especially for the performance by Gates and Morange. The costumes, by themselves, were historically accurate, and many of them very handsome, and the accessories were of the best. The stage management, for which credit is due to John Murry, was excellent.

William Gough, who portrayed the chief character, Mr. Jourdain, displayed considerable aptitude for the stage, as evidenced thorough understanding of the role, and his acting was creditable throughout. Thomas H. McLaughlin, as Old Mr. Jourdain; Edwin J. Talley, as Coville; Frank A. O'Donnell, as Cleon; Joseph Dannelly, as the Dancing Master, and Edmund A. Rowan, as the Fencing Master, were especially worthy of praise for grace of acting and skill in execution. The performance was brightened considerably by the introduction of instrumental and vocal music and dancing. The audience was very large and appreciative.

CYRIL SCOTT.

Cyril Scott, whose latest photograph is reproduced on the first page of this issue of THE MIRROR, is at present appearing at the Casino as Captain Arthur Penzance—a role that he originated in this country, and one in which he has won fresh honors. Mr. Scott's stage career is well known to all theatregoers, since almost from the start he has held prominent positions in the best American companies. Among the stars in whose support he appeared during the early part of his career are Mrs. Fiske, Richard Mansfield, E. H. Sothern, and De Wolf Hopper. Later he was a member of the stock company at the Lyceum Theatre in this city, and there he made distinguished successes in a round of important roles. Last season he appeared at the Casino in *The Casino Girl*, and afterward went to London as a member of that company. He returned to America to assume his present role in *Florida*.

CHARLEY'S AUNT IN COURT.

In the Lord Chief Justice's Court, London, on Dec. 15, there came up the case of Emily Sheridany Sheridan, who claimed five per cent. commission on the £30,000 or more received by W. S. Penley in profits on Charley's Aunt, during the past six years, alleging that she had introduced to Mr. Penley a manager who backed the original production of the farce. Mr. Penley, who did not appear in court, offered to pay to Miss Sheridan £250 in settlement of all claims and she accepted the offer.

ENGAGEMENTS.

Belle Gold, to play Cad Wilbur in *The Still Alarm*. Katherine Erie, for leads with Edward D'Oyle. Gladstone Wallace, with Henry Miller in *Richard Savage*.

Louis J. Russell, for *Where is Cobb* (Eastern).

Stanley Ross, for *The Heart of Maryland*.

Ethel Barrymore, Estelle Mortimer, Mrs. Thomas Whitely, Fanny Addison Pitt, Sydney Cowell, Kate Ten Eyck, Anita Roche, H. Beeve-Smith, Edwin Stevens, George W. Howard, Charles Barnard, M. J. Callaghan, and William Sumner, for Clyde Fitch's new play, *Captain Jack of the Horse Marines*, to be produced in Philadelphia on Jan. 7.

Mae Chamberlin, Mae Greenleaf, and Frederic Guest, for *Mistress Nell* (special).

Philip J. Barnard, with Henry Miller in *Richard Savage*.

May de Souza, with Alice Nielsen.

Oris Harlan, with Edna May.

Bertina Woodward, James E. McNeill, and Lucille A. Walker, for *A Romance of Cool Hollow* (Eastern).

Archie Allen, for *A Romance of Cool Hollow* (Western).

Richard G. Arthur, with Robert Whittier, for *Engaged Relations*.

THE ELKS.

Chilworth G. Lodge, No. 52, gave a fancy dress ball at Memorial Hall Dec. 26.

The new club rooms of New Castle, Pa., Lodge, No. 69, were opened Dec. 24 with a banquet. The quarters are in the Woodbine Hotel, and include a billiard room, banquet hall and kitchen on the second floor, and the lodge room on the third floor. A \$250 solid silver punch bowl was presented to the lodge on this occasion by Marcus Feuchtwanger, treasurer of the Standard Brewing Company.

A lodge of Elks was organized at Spartanburg, S. C., on Dec. 28. The following officers were elected: Exalted Ruler, F. D. McGowan; Esteemed Leading Knight, W. E. Burnett; Esteemed Loyal Knight, C. F. Ligon; Esteemed Lecturing Knight, S. G. Finlay; Secretary, D. L. Seaboard; Treasurer, J. K. S. Ray; Elks, A. E. Carver, M. J. Blake, and W. H. Clark. Much credit is due C. F. Ligon, business manager of the Spartanburg Opera House, as it was through his efforts that the lodge was organized.

GROUP OF THE TOWN



Clara Cubitt.

Above is an excellent picture of pretty Clara Cubitt, who will be seen at the Fourteenth Street Theatre on Monday next with Chauncey Elliott, in his new play, *Garrett O'Magh*. This little one has been featured as a dancer, actress and pantomimist, but is now making the hit of her life with her "beautiful brogue," as Amy Leslie said about her when she played *Chicago*.

The annual reception of Palestine Commandery, Knights Templar, will be held at the Waldorf-Astoria on Jan. 30. The committee in charge includes Frank W. Goodwin, Charles S. Champlain, John K. Gardner, Josiah A. Westervelt, and James T. Clyde, with George Homans as representative.

Oliver Labadie closed with the Imperial Stock, St. Louis, on Dec. 22, and joined Theodora at Little Rock, Ark.

Little Ethel Dyffryn and the Dyffryn Trio will head their own company in repertoire next season.

H. W. Taylor, manager of the Cook-Church Stock company; W. R. Todd, M. F. Crockett, and Gus Ganss, of the company, were initiated by the Ranger, Mr. Elks during their recent engagement in that city.

Manager Harry Benson, of the Uniontown, Pa., Grand Opera House, entertained his friends at the Elks' club rooms, in that city, on Dec. 27.

Oliver Byron played Dec. 24-26 at H. R. Jacobs' Harmanus Bleecker Hall, Albany, in *Across the Continent*, directed by Mrs. Byron and a strong cast. This week Mr. and Mrs. Byron appear at Hyde and Behman's, Brooklyn, in their sketch, *My Lord Smith*, and next week Mr. Byron will play *Across the Continent* at the Bowdoin Square Theatre, Boston, supported by the stock company.

Margaret Macintyre sailed from England on Dec. 22, to join the Maurice Grau opera company.

Hope Booth's tour in *War on Women* closed on Dec. 22 at Milwaukee, Wis.

Mrs. Mary L. Nichols, formerly an actress, has brought suit in this city to recover property alleged to be worth \$50,000 which she gave to Mrs. Ephie A. Thompson, of Brooklyn, claiming that the gift was made while the plaintiff was in a weak mental condition brought about by paralysis.

Lonita Naloi, who was left by the Frank Daniels Opera company at the Fibola Hospital, Oakland, Cal., to undergo an operation for appendicitis, is convalescent and has joined Alice Nielsen.

Francis Wilson has instituted foreclosure proceedings to recover \$18,500 due on a mortgage held by him at Cleveo, Ill.

Francisco de Souza, second cousin to the King of Portugal and a concert singer of note on the Continent, has arrived from Europe to give a series of concerts here.

The Belle of New York was produced in German at the Central Theatre, Berlin, on Dec. 22.

William V. Mong has been presented with a grandfather's clock by Judge John Barnitz of Salem, Va., which will be used in Mr. Mong's forthcoming production of *Frederic L. Power's The Hour of His Need*. The clock was a relic on the Barnitz homestead, near Salem, and is said to be more than two hundred years old.

Will S. Rising is now co-star with Esther Kujawa in *A Broken Heart*.

Louis J. Fosse, treasurer of the Lyceum Theatre, Cleveland, closed there on Dec. 22 and came to New York to join Ward and Vokes.

Kathryne Browne, of Sporting Life, is ill with typhoid fever and peritonitis at the Pennsylvania Hospital, Philadelphia. She is the youngest daughter of Virginia Richmond Browne.

Frankie Clark is playing *Wild Rose* in Prince Pro Tem, the role originated by Josie Sadler.

Leona Leslie and William C. Cushman, with the Fordham Stock company, score in their double specialty. Hereafter Miss Leslie will take her husband's name, being known as Leona Leslie Cushman. They are about to begin booking for next season for the Leona Leslie Cushman company.

Sara Anderson, an American soprano who is well known as a concert singer, has been engaged by Madame Cosima Wagner for the operatic season at Bayreuth next summer.

Roland Reed, who for many weeks lay critically ill in St. Luke's Hospital, was removed on Christmas Day to his home in this city. He is rapidly gaining strength, but will not attempt to resume his professional work for many months to come.

Gus Sun's American Minstrels were guests at a reception and supper given by the Monongahela, Pa., Elks on Dec. 19.

Edwin Loring has closed with *The Village Parson*.

A new Swedish play, *A Devil and a Swede*, was acted at Northside Turner Hall, Chicago, last week by Carl Pfeil, Margaret Kingore, and others, under the direction of Edward Davis.

The Dramatic Publishing Company, 358 Dearborn Street, Chicago, have just issued in their Green Room Edition of copyrighted plays *Milton Nobles' The Phoenix*. Other plays in this series are *Trelawny of the Wells*, *The Benefit of the Doubt*, *Alabama*, and *A Club Friend*.

Gerhardt Hauptmann's new play, *Michael Kramer*, was unsuccessfully produced in Berlin on Dec. 21.

James Johnson, stage hand, and Frank Michael, breman, engaged in a fight behind the scenes of the Germania Theatre on Dec. 25. Michael, badly battered, was taken to St. Vincent's Hospital and Johnson was arrested.

Elythe Gibbons, playing Rosa in *The Telephone Girl*, assumed the role of *Clementine* at a few minutes' notice in Chicago on Dec. 22 and was very successful.

Rehearsals of *The Gay Grisette* were begun last week at the Casino. Dan Daly, W. P. Carleton, Katie Seymour, and Toby Claude will be in the cast.

Julia Marlowe has put in rehearsal her new play, *The Sword of the King*.

SAN FRANCISCO.

DOUGLAS SIMPSON.

MILWAUKEE.

The local lodge of Elks gave a Christmas tree to the poor children of the city 25.

PITTSBURGH.

The Royal Hippodrome delighted large audiences at the Elton 24-25. Among those deserving special mention for contributing largely to the pleasure of the audiences were Franz Ebert, Louis Merkel, James Ivie, and the Cantu Sisters. Next week, The Evil Eye.

A Hot Old Time was at the Duquesne Theatre 24-25. The house was filled to its utmost capacity at almost every performance. Tomorrow, Ross, is on from

L. W. MENDENHALL.

JERSEY CITY.

Business, 17-22: Academy, fair; Biron, good; Bon
ton, good. **WALTER C. SMITH.**

DENVER.

greatly improved. **F. E. CAISTARPHEN.**
KANSAS CITY.

KANSAS CITY.

play Canby, the Landman, in Arizona with
FRANK E. WILSON.

NEW ORLEANS.

At the French Opera House St. Bernard's French
with

NEW ORLEANS

At the French Opera House, "Le Bonnel," French opera co. continues to enjoy an excellent and deserved patronage. The co. is the most evenly balanced of any this public has heard in the past, and the first of the season to be completely recalled. For the highest commendation, Faust was put on for the first time this season, Dec. 29, and a crowded house greeted the performance. M. Coquard, the soloist, and Madame Tholozan, as Marguerite, divided honors, and their rendering of the garden scene was indeed peerless. M. Roussier was an immense success, and his singing of the "Ave Maria" and the "Miserere" was of a dramatic quality. An unexpected success was the performance of "Le Bonnel" on Dec. 30, and the house was again filled. The soloist, M. Coquard, was again a success, and the performance was a triumph.

ST. PAUL.

MONTREAL

had a part which particularly suited her, and gave a sympathetic performance. Maye Louise Algen was acceptable as Olive. The play was excellently staged. *Jim the Penman* 31-5.

PROVIDENCE.

Mrs. Henry Estlin (Jessie Sweet), of the Joseph Jefferson co., has been passing the holidays at her home in this city. **HOWARD C. RIPLEY.**

BUFFALO.

BUFFALO.

The Great Ruby, as presented by the Shubert Stock co. at the Tuck 24-29, was a great success. This was the biggest stock production ever put on in this city, and, like the previous efforts by this co., the scenery and other effects were most elaborate. Sarah Truax,

LOUISVILLE.

ceptionably attractive way. The vandeville feature of the entertainment at the Temple was inaugurated with George Austin Moore, Madeline Luck, and Baby Lund.

Trial by Jury, preceded by a sketch will be given by the boys of the Louisville High School at the auditorium, 26.

TORONTO

After an absence of nearly two years from Toronto, Kolbe appeared at the theatre last night, and established and delighted a large audience by his feats of legermain. The entertainment was on a point of novelty, the best of its kind ever seen in many seasons, and is drawing good notices. Amongst 345.

Wabash Ave. and Adams St., CHICAGO

repeated 28, matinee. Mamzelle 31-5.

MINNEAPOLIS.

under Winter season at the Metropolitan Opera House
afternoon of 30.

F. C. CAMPBELL.

INDIANAPOLIS.

Lost River made a great hit at English's the 30

INDIANAPOLIS.

es. Man's Enemy was presented 24-26. Dorothy Ross more played the role of an adventuress admirably. Caught in the Web 27-29. WILLIAM BLAKEMAN.

COLUMBUS.

is a good one. *Misakes Will Happen* 27-29 Scribner's Vandeventer co. 312 Lafayette 3-5
J. B. DAVIE.

CLEVELAND

by the patrons of this popular house. King of the
Opium. Ring 315.

OMAHA.

OMAHA.

[illegible]

house Dec. 21. A Bunch of Keys ²² & saw well. Report of Benton was well received 21.

secrecy, prisms and accessories were all carried
the women's costumes were superb. Paula James
Kathleen Kibler parked the house 20 in a Midsum
Night's Dream, with gorgeous costumes, beautiful

THE NEW YORK CITY

WAGGON RAIL (Eastern: Ollie Mack, mgr.;
Lima, O., Jan. 1; Decatur, Ind., 2; Delphos, O., 3;
Pittsburg, Ind., 4).

MARY KIRBY (E. Power mgr.: Lincoln, Neb.
Jan. 1; Moberly, Mo., 2, 3; Topeka, Kan., 4;
Winifred, 5).

FOR HER SAKE (Eastern: Western, Auditor and
Critic, mtrs.): Kokomo, Ind., Jan. 1; Anderson, 2; Cro-
ftsville, 3; New Albany, 5; Washington,
6; Rockville, 7; Brazil, 8.

FOR HER SAKE (Western: Russo and Holland,
mgrs.): Hattiesburg, Cal., Jan. 4; Bakersfield, 5; San
Diego, 6; Santa Ana, 8; Santa Barbara, 9; Ventura,
10; Los Angeles, 11; Santa Monica, 12; Yuma,
Ariz., 14; Tucson, 15; Wilcox, 16; Silver City, N. M.,
17; Denning, 18; El Paso, Tex., 19.

HAWLEY STOCK: Victoria, B. C., Dec. 31; Jan. 1,
Vancouver, 2; 3, Tacoma, Wash., 4, 5; Seattle, 6-12;
Seattle, 13; Vancouver, 14.

TREND FRITZ (Marion Macdonald): Burlington, Ia.,
Jan. 1.

BROTHMAN DANIEL STOCK: New York city Nov.
5-12; Buffalo, 13.

GALATIEN, ALBERTA (Under the Restoration: Ed-
win O. Child, mgr.): Zanesville, O., Jan. 1; New-
ark, 2; Mansfield, 3; Springfield, 4; Marion, 5; Lima, 7;
Jackson, Mich., 8; Bay City, 9; Saginaw, 10; Grand
Rapids, 11; 12, Detroit, 13; Toledo, 14; Evansport, 15;
Muncie, 16; Anderson, 17; Kankakee, Ill., 18; Dun-
ville, 19.

GEORGE GRAVE (Her Majesty: W. A. Brady, mgr.):
Savannah, Ga., Jan. 1; Jacksonville, 2.

GUTHRIE'S RECEPTION (W. J. McDonald, mgr.):
McKinney, Tex., Jan. 1; Greenville, 2; Sulphur
Springs, 3; Honey Grove, 4; Bonham, 5; Durant, Ind.
Ter., 7; Caddo, 8; Lehigh, 9; Coalgate, 10; McAllister,
Ga., 11; Galesburg, 12; Nashville, 13; Tulsa, Okla.,
Gillette, Wm. (Sherlock Holmes: Chas. Frohm,
mgr.): St. Louis, Mo., Dec. 31-Jan. 5.

GOLDEN, RICHARD (old Jed Prouty: Wm. Henry
Rudolph, mgr.): San Francisco, Cal., Jan. 6-12; Oak-
land, 13; San Jose, 16, Tr., Stockton, 18; Sacramento, 19.

GOODBEAR STOCK (Fayette Goodbar, mgr.): San An-
to, Sept. 3-indefinite.

GOOPWIN, N. C. AND MAXINE ELLIOTT (Geo. J.
Anthon, mgr.): Boston, Mass., Dec. 24-Jan. 5.

GRAY, W. J. LYNCH (Johnny W. Gray, Pa., Jan. 1;
Shenandoah, 2; Lebanon, 3; Carlisle, 7.

HACKETT, JAMES K. (The Bride of Jennah: Daniel
Frohm, mgr.): Washington, D. C., Dec. 31-Jan. 5.

HAKE, JOHN: New York city Nov. 12-indefinite.

HALL, CARL (The Mystery: Wm. H. Oelst,
mgr.): Chicago, Ill., Dec. 23-Jan. 12.

HAVE YOU SEEN SMITH: Phoenix, Ariz., Jan. 1;
Jerome, 2; Williams, 3; Prescott, 4.

HEARTS ARE TRUMP (Chas. Frohm, mgr.): Bos-
ton, Mass., Dec. 24-indefinite.

HEARTS OF OAK (Horne's: Wm. B. Gosse, mgr.):
Buffalo, N. Y., Dec. 31-Jan. 5; Philadelphia, Pa., 7-12;
Baltimore, Md., 14-19.

HELDS, ANNA F. (Ziegfeld, mgr.): Baltimore, Md.,
Dec. 24-Jan. 5.

HODGE, PUDGE AND CO. (Peter Dailer): Brooklyn,
N. Y., Dec. 24-Jan. 5.

HOLLAND, MILDERED (Edw. C. White, mgr.): Bur-
lington, Vt., Jan. 1; Barre, 2; Brattleboro, 3; No.
Andover, 4; Montpelier, 5; Al., Jan. 1.

HUMAN HEARTS (Eastern: W. E. Kenneville, prop.;
Chas. H. Haystead, mgr.): Frankford, Pa., Jan. 1,
2.

HUMAN HEARTS (Western: Allan Hampton, mgr.):
Virginia City, Nev., Jan. 1; Reno, 2; Nevada City,
Cal., 3; Woodlands, 4; Independence, 5; 6-12, 13, 14, 15,
IN OLD KENTUCKY: Philadelphia, Pa., Dec. 31-
Jan. 5; Syracuse, N. Y., 7-9; Rochester, 10-12; Brook-
lyn, 14-19.

IF IT'S HOT STREET: New York city Dec. 31-Jan. 5.

KELVIN, MAY (El. B. Silve, mgr.): New York city Oct.
29-indefinite.

JAMES-KIDDER (Wagonwheels and Kemper, mgrs):
Denver, Col., Jan. 1-15; Salt Lake City, U., 14-19.

KELLY, BOBBY (Foot Locker: John F. Fred, G.
Kemper, mgr.): Dubuque, Ia., Jan. 1; Clinton, 2; Ster-
ling, 3; Duvernort, 4; Moline, Ill., 5; Galesburg, 7;
Keokuk, 8; La Salle, 9; Muscatine, Ia., 10; Cedar
Rapids, 11; Iowa City, 12; Burlington, 14; Hannibal,
Mo., 15; Quincy, Ill., 16; Keokuk, Ia., 17; Ottumwa,
18; Fairfield, 19.

KING OF THE OPTIM KING (Eastern: Chas. E.
Blanc, mgr.): Cleveland, O., Dec. 31-Jan. 5.

KING OF THE OPTIM KING (Western: Chas. E.
Blanc, mgr.): Chicago, Ill., Dec. 31-Jan. 5.

KNOWS OF TENNESSEE (Horn's: Jan. H. Browne,
mgr.): Livingston, Mont., Jan. 1; Marysville, 2; Butte,
3-5.

LAFAYETTE SQUARE STOCK: Washington, D. C.,
Oct. 22-indefinite.

LEONARD, HERSEY (Other People's Money):
Chattanooga, Tenn., Jan. 1; Atlanta, Ga., 2, 3;
Rome, 4; Athens, 5; Columbus, 7; Griffin, 8; Montgom-
ery, Ala., 9; Mobile, 10, 11; Pensacola, Fla., 12;
Miss., Jan. 1.

LOST IN THE DESERT (Geo. Hill): Bridgeport,
Conn., Dec. 31-Jan. 2; Hartford, 3-5; Waterbury, 7-9;

LOST RIVER (No. 1: Lieber and Co., mgrs.): Provi-
dence, R. I., Dec. 31-indefinite.

LOST RIVER (No. 2: Lieber and Co., mgrs.): Chi-
cago, Ill., Dec. 31-indefinite.

MCHENEY, NELLIE (A. J. Spencer, mgr.): Boston,
Mass., Dec. 31-Jan. 5.

MADAME DAY (Jas. L. McCabe; Will
M. Crimmins, mgr.): Muskegon, Mich., Jan. 1; In-
dianapolis, 2; Lansing, 3; Hillsdale, 4; Garrett, Ind., 5.

MANNERING, MARK (Frank McKee, mgr.): New
York city Dec. 31-indefinite.

MARY KEMPER (Edna May, Kingston, mgr.): St.
Louis, Mo., Dec. 30-Jan. 5; Leavenworth, Kan., 6-12;
Cincinnati, O., 14-19.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): Cin-
cinnati, O., Dec. 31-Jan. 5.

MARY KEMPER (Edna May, Kingston, mgr.): St.
Louis, Mo., Dec. 30-Jan. 5; Leavenworth, Kan., 6-12;
Cincinnati, O., 14-19.

MARLOWE, JULIA C. B. Dillingham, mgr.): Pitts-
burg, Pa., Dec. 31-Jan. 5.

MARTIN AND HIS (Edward Walters, mgr.): Harris-
burg, Ill., Jan. 1-2; Equality, 3, 4.

MATHEWS AND BELGER (Dunne and Riley, mgrs.):
Boston, Mass., Dec. 24-indefinite.

MELVILLE, ROSE (St. Hopkins: Grand Rapids,
Mich., Dec. 31; Detroit, 2; Flint, 3; Huron, 4; Hamilton,
Ont., 5; Lyons, N. Y., 9; Genoa, 10; Corning, 11;
Ithaca, 12; Jersey City, N. J., 14-19.

NIGHTMARE IN CHINATOWN (W. O. Edmunds,
mgr.): Omaha, Neb., Jan. 1; St. Catherine, 2;
Omaha, 3; Omaha, 4; Omaha, 5; Omaha, 6; Omaha, 7;
Omaha, 8; Omaha, 9; Omaha, 10; Omaha, 11; Omaha, 12;
Omaha, 13; Omaha, 14; Omaha, 15; Omaha, 16; Omaha, 17;
Omaha, 18; Omaha, 19; Omaha, 20; Omaha, 21; Omaha, 22;
Omaha, 23; Omaha, 24; Omaha, 25; Omaha, 26; Omaha, 27;
Omaha, 28; Omaha, 29; Omaha, 30; Omaha, 31; Omaha, 32;
Omaha, 33; Omaha, 34; Omaha, 35; Omaha, 36; Omaha, 37;
Omaha, 38; Omaha, 39; Omaha, 40; Omaha, 41; Omaha, 42;
Omaha, 43; Omaha, 44; Omaha, 45; Omaha, 46; Omaha, 47;
Omaha, 48; Omaha, 49; Omaha, 50; Omaha, 51; Omaha, 52;
Omaha, 53; Omaha, 54; Omaha, 55; Omaha, 56; Omaha, 57;
Omaha, 58; Omaha, 59; Omaha, 60; Omaha, 61; Omaha, 62;
Omaha, 63; Omaha, 64; Omaha, 65; Omaha, 66; Omaha, 67;
Omaha, 68; Omaha, 69; Omaha, 70; Omaha, 71; Omaha, 72;
Omaha, 73; Omaha, 74; Omaha, 75; Omaha, 76; Omaha, 77;
Omaha, 78; Omaha, 79; Omaha, 80; Omaha, 81; Omaha, 82;
Omaha, 83; Omaha, 84; Omaha, 85; Omaha, 86; Omaha, 87;
Omaha, 88; Omaha, 89; Omaha, 90; Omaha, 91; Omaha, 92;
Omaha, 93; Omaha, 94; Omaha, 95; Omaha, 96; Omaha, 97;
Omaha, 98; Omaha, 99; Omaha, 100; Omaha, 101; Omaha, 102;
Omaha, 103; Omaha, 104; Omaha, 105; Omaha, 106; Omaha, 107;
Omaha, 108; Omaha, 109; Omaha, 110; Omaha, 111; Omaha, 112;
Omaha, 113; Omaha, 114; Omaha, 115; Omaha, 116; Omaha, 117;
Omaha, 118; Omaha, 119; Omaha, 120; Omaha, 121; Omaha, 122;
Omaha, 123; Omaha, 124; Omaha, 125; Omaha, 126; Omaha, 127;
Omaha, 128; Omaha, 129; Omaha, 130; Omaha, 131; Omaha, 132;
Omaha, 133; Omaha, 134; Omaha, 135; Omaha, 136; Omaha, 137;
Omaha, 138; Omaha, 139; Omaha, 140; Omaha, 141; Omaha, 142;
Omaha, 143; Omaha, 144; Omaha, 145; Omaha, 146; Omaha, 147;
Omaha, 148; Omaha, 149; Omaha, 150; Omaha, 151; Omaha, 152;
Omaha, 153; Omaha, 154; Omaha

THE VILLAGE OF LOPE (E. K. McDowell, mgr.):
 Columbia, O., Dec. 31 Jan. 2, Marion 3, Carey 4,
 Erie 5, Detroit 6, Buffalo 7, Rochester 8, 9, 10,
 S. C. 11, Columbia 12, Florence 9, Augusta, Ga.,
 10, Savannah 11, 12.
THE TYRANT OF TEARS (Sundsky, O., Jan. 3).
THE VILLAGE PARSONS (Hoboken, N. J., Dec. 31-
 Jan. 2).
THE VILLAGE POSTMASTER (Eastern; J. Wesley
 Conquest, mgr.): New York city Dec. 17 Jan. 5.
TRIFLE, CLARA (San Antonio, Tex., Nov. 9 in-
 definite).
TWO MARRIED MEN (Chas. E. Schilling; Center-
 ville, Ia., Jan. 4).
UNCLE TOM'S CABIN (Johns and Co., mgrs.):
 Cincinnati, O., Dec. 31 Jan. 3, El Paso 2, Ben-
 ney 3, Emil 4, Kingshiser 5, Pomeroy 7, Wet-
 tington, Kan., 8, Winfield 10, Enoka 11, Fredonia
 12, Chautau 14, Independence 15, Coffeyville 16.
UNCLE TOM'S CABIN (Eastern; J. H. Mc-
 mann, mgr.): Sacramento, Cal., Dec. 31 Jan. 5, San
 Francisco 7-12.
UNCLE TOM'S CABIN (Al. W. Martin's; Eastern;
 Chas. L. Walters, mgr.): Holyoke, Mass., Dec. 20
 Jan. 2.
UNCLE TOM'S CABIN (Al. W. Martin's; Western;
 Geo. D. Walters, mgr.): Joliet, Ill., Jan. 1.
UNCLE TOM'S CABIN (J. H. Smith; Amberst, Can., Jan.
 1, Sackville 2, Dorchester 3).
UNCLE TOM'S CABIN (Eller's): Alexandria, Minn.,
 Jan. 2, Fargo, N. D., 5.
UNCLE TOM'S CABIN (Stetson's; Western; Wm.
 Kibbe, mgr.): Evansville, Ind., Jan. 1, Washington
 Columbia 3, New Albany 4, Belleville, Ill., 5,
 Elmore, Kansas 8, Chicago 9, Lincoln 10, De-
 catur 11, Springfield 12, Jacksonville 14, Quincy 15,
 Macomb 16, Canton 17, Pekin 18, Peoria 19.
UNCLE TOM'S CABIN (Stetson's; Eastern; Leon
 Washburn, mgr.): St. John, N. B., Jan. 1.
VALENTINE STOCKS (S. John, N. B., Dec. 25 in-
 definite).
VALENTINE STOCK: Toronto, Can., Aug. 27 in-
 definite.
WALTERS, JULE (Said, Lincoln; Shreveport, La.,
 Jan. 1, Amherst, Ind., 1st Per. 3, Oklahoma City
 4, Winfield, Kan., 5, Wichita 7, Clay Center 8, St.
 Joseph, Mo., 9, Trenton 10, Quincy, Ill., 11, Canton
 12, Chicago 14-19.
WAY DOWN EAST (No. 1: W. A. Brady, mgr.):
 Pa., Dec. 17 Jan. 12.
WAY DOWN EAST (No. 2: W. A. Brady, mgr.):
 Bridgeport, Conn., Dec. 31 Jan. 2.
WAY DOWN EAST (No. 3: W. A. Brady, mgr.):
 San Diego, Cal., Jan. 1, Santa Ana 2, Pasadena 3,
 Redondo 4, 5, San Francisco 7-9.
WHAT HAPPENED TO JONES (Broadhurst Bros.,
 mgrs.): Given Bay, Wis., Jan. 1, Appleton 2, Oak-
 brook 3, Fond du Lac 4, Sheboygan 5.
WHAT HAPPENED TO JONES (C. F. Brown, mgr.):
 Jacksonville, Fla., Jan. 1, St. Augustine 2, Sanford 3,
 Tampa 4, 5.
WHEN WE WERE TWENTY-ONE (Geo. Clark;
 Charleston, S. C., Jan. 1, Brunswick, Ga., 2, Jack-
 sonville 3, Fla., 4, Albany, Ga., 5, Americus 7, Ma-
 con 8, Savannah 9, Columbia, S. C., 11, Chas-
 conia, Tenn., 14, Nashville 16, 17 Memphis 18, 19.
WHERE IS COBB (Western; Elmer Walters, mgr.):
 Pekin, Ill., Jan. 4, Lincoln 7, Clinton 9, Decatur 9,
 Charleston 11, Terre Haute 12, Ind., 12.
WHO IS WILCO (F. W. Taylor, mgr.): So. Norwalk,
 Conn., Jan. 1, Derby 2, Waterbury 3, Willimantic
 7, Norwich 8, Middletown 9, Hartford 10-12.
WHOSE BABY ARE YOU? (El Paso, Tex., Dec. 31
 Jan. 1, El Paso, Ariz., 2, Tucson, Ariz., 3, 5,
 Jerome 7, Williams 4, Winslow 9, Gallup, N. M.,
 10, Albuquerque 11, El Paso 12.
WHY SMITH LEFT HOME (Broadhurst Bros., mgrs.):
 Eastern; Norfolk, Va., Dec. 31 Jan. 1, Newport
 News 2, Portsmouth 3, Norfolk 4, 5.
WHY SMITH LEFT HOME (Broadhurst Bros.; S. I.
 Fliley, mgr.): Sacramento, Cal., Dec. 31 Jan. 2,
 Salt Lake, U. S., 3, Denver, Col., 4-12, Cripple Creek
 13, Salida 14, Leadville 15, Colorado Springs 16,
 Pueblo 17, Fort Collins 18, Greeley 19.
WILKARD, E. S.: New York city Dec. 31 indefinite.
WILLIAMS AND WALKER: Brooklyn, N. Y., Dec.
 31 Jan. 5.
WILSON, AL. H. (The Watch on the Rhine; Toledo,
 O., 30 Jan. 2, Fremont 3, Sandusky 4, Akron
 5, Cleveland 7-12 Toronto, Can., 14-19).
WOMAN AGAINST WOMAN: Amsterdam, N. Y.,
 Jan. 1.
REPERTORY COMPANIES.
ALBRIGHT COMEDIANS: Sturgis, Ky., Dec. 3,
 Jan. 1, Elmont 2, 3.
ALBERT STOCK (Eastern; Mittenhall Com-
 mrs.): Oil City, Pa., Jan. 1, New Castle 2, John-
 stown 7-12, Altoona 14-19, Geo. K. Robinson, mgr.)
BENNETT-MULLEN (Geo. K. Robinson, mgr.): Har-
 ford, Conn., S. J. Dec. 5, Orange 7-12, Hart-
 ford, Conn., 14-19.
BENNETT-MULLEN (E. Earl Burgess, mgr.):
 Fotterville, Pa., Dec. 31 Jan. 5, Trenton, N. J., 7-12
BENNETT-MULLEN (E. Earl Burgess, mgr.):
 Boston, Mass., Dec. 24 Jan. 5, New Bedford 7-19
BOX TON STEAK (Leyburne's; F. W. Vanderst-
 mgr.): Washington, Pa., Dec. 31 Jan. 5.
BRANDON THEATRE (White Brandon, mgr.): Cam-
 eron, N. B., Dec. 31 Jan. 5, Mayssville 7-12, Leaven-
 worth, Kan., 14-19.
CARNER STOCK: Corning, N. Y., Dec. 31 Jan. 5,
 Williamsford, Pa., 7-12, Pottsville 14-19.
CARPENTER, FRANKIE (Gere Grady, mgr.): Law-
 rence, Mass., Dec. 31 Jan. 5, Lynn 7-12, Fitchburg
 14-19.
CARROLL COMEDY: Butler, Pa., Dec. 31 Jan. 5.
CHASE LISTER (Northern; H. H. Fisher, mgr.):
 Council Bluffs, Ia., Dec. 31 Jan. 5, Atchison, Kan.,
 7-12, 14-19.
CHESTER, ALMA (Alma Chester, mgr.): Bidde-
 ford, Me., Dec. 31 Jan. 5, Dover, N. H., 7-12, Taun-
 ton, Mass., 14-19.
CLARA, L. A. (L. A. Shupkins, mgr.): Knoxville,
 Tenn., Dec. 31 Jan. 5.
COHAN, GUS: Pottstown, Pa., Dec. 21 Jan. 2,
 Johnstown 3-5, Hazleton 7-9, Kane 10-12.
COLUMBIAN COMEDY (H. Newell, mgr.): Titus-
 ville, Fla., Dec. 31 Jan. 5, Franklin 7-12, Ashtabula,
 O., 14-19.
CONROY, MACK AND EDWARDS (Chas. F. Ed-
 wards, mgr.): Toronto, Ont., Dec. 31 Jan. 2, Wells-
 ville 3-5, Alliance 7-9, Salem 10-12, Tyler 14-19.
CURRAN, MACK (Ed. Curran, mgr.): Port-
 smouth, N. H., Dec. 31 Jan. 5, Concord 7-12, Glimes-
 ter, Mass., 14-19.
CURRAN WILTON (Ed. Curran, mgr.): El Reno,
 Okla., 7, Dec. 31 Jan. 5.
CELESTINE COMEDY: Bellton, Tex., Dec. 31 Jan. 5,
 Smithville 7-12, Yorkum 14-19.
DAKLYN-TYLE COMEDY: Sigourney, Ia., Dec. 31 Jan.
 5, Centerville 7-12.
DAVIDSON, FRANK S.: Elkins, W. Va., Dec. 20 Jan.
 1.
DAVIDSON STOCK CO. (A. E. Davidson, mgr.):
 Kenosha, Wis., Dec. 31 Jan. 2, Elgin, Ill., 3-5, Ot-
 tawa 7-12.
DE LOON COMEDIANS (Ada C. Ward, mgr.): Eaton
 Rouge, Ia., Dec. 31 Jan. 5.
DE VONDE, CHESTER, STOCK (Chas. L. Walters,
 mgr.): Wilkes-Barre, Dec. 31 Jan. 5, Carbondale
 7-12.
DE VOSS, FLORA (Hedley and Rottmure, mgrs.):
 Muscatine, Ia., Dec. 31 Jan. 5.
DORMOND-FULLER: Key West, Fla. -indefinite.
ELIHO'S COMEDIANS (Harris Eldon, mgr.):
 Belling, O., Dec. 31 Jan. 5, Bucyrus 7-12, Bellview
 14-19.
ELWOOD STOCK (R. J. Erwood, mgr.): Piedmont,
 W. Va., Dec. 31 Jan. 5, Grafton 7-12.
EWING TAYLOR (Albert Taylor, mgr.): Marshall,
 Tex., Dec. 31 Jan. 5, Pecos 7-12, Tyler 14-19.
FELTON, J. H. (J. H. Felton, mgr.): Erie, Pa.,
 Joseph, Mo., Dec. 24 Jan. 5, Lincoln, Neb., 7-12,
 Beatrice 14-19.
GIBNEY STOCK (Wm. Stamford, mgr.): Pittston,
 Pa., Dec. 24-29, Hazleton 31 Jan. 5, York 7-12, El-
 liott 14-19.
HARCOULT COMEDY (Ethel Fuller; Chas. K. Har-
 ris, mgr.): Portland, Me., Dec. 31 Jan. 5.
HAWKINS, GUY (Dick Ferris, prop.): Chas.
 A. White, mgr.): Haverport, Ia., Dec. 31 Jan. 5.
HILLMAN CO. (Chambersburg Md., Dec. 31 Jan. 5).
HIMMELBERG'S IDEALS: Reading, Pa., Dec. 31 Jan.
 5, Harrisburg 7-12, Allentown 14-19.
HIMMELBERG'S IDEALS: Reading, Pa., Dec. 31 Jan.
 5, Harrisburg 7-12, Allentown 14-19.
HOFMEIER, JACK, STOCK: Binghamton, N. Y.,
 Dec. 31 Jan. 5, Elmira

MUSICAL COMEDY: Birmingham, Ala., Dec. 31—**MADDER STOCK** (Le Conte and Flesher, mgrs): Ft. Smith, Ark., Dec. 31-Jan. 5.

MIRAGE COMEDY: Clinton, Ia., Dec. 31-Jan. 5.

MURDER DRUM (Wm. M. Myers, mgr.): Altoona, Pa., Jan. 1, Dec. 31—**SHANDLER** 7-12, Shamokin 14-19.

MURKLE AND HADDER (J. J. Glasgow, mgr.): Columbus, Miss., Dec. 31-Jan. 5.

PATTON, CORSE, COMEDY (J. T. Macaulay, mgr.): Hartford, Conn., Dec. 31-Jan. 5, New London 7-12.

PATTON, CORSE, STOCK (David L. Harnage, mgr.): Northampton, Mass., Dec. 31-Jan. 5, Lowell 7-19.

PEACE AND WAR (E. V. Fiehn, mgr.): Fall River, Mass., Dec. 31-Jan. 5, So. Norwalk, Conn., 7-12, Derby 14-19.

PIECE-ARLINGTON (Wm. N. Smith, mgr.): Chelsea, Ind. Ter., Dec. 31-Jan. 2, Vinita 3-5.

ROGER, KATHERINE (Lelandr. Blandin, mgr.): Lynn, Mass., Dec. 31-Jan. 5, Newport, R. I., 7-12, Brockton, Mass., 14-19.

ROCKWELL DRAMATIC: Southbridge, Mass., Dec. 31-Jan. 5.

ROSE-REVERIE (Geo. H. Fenberg, mgr.): Kittingfing, Pa., Dec. 31-Jan. 5.

ROCKINGHAM STOCK: New Bedford, Mass., Dec. 31-Jan. 5, Pittsburg 7-12.

RYAN, DANIEL E. (W. S. Bates, mgr.): Cumberland, Md., Dec. 31-Jan. 5, E. Liverpool, O., 7-12, Wheeling, W. Va., 14-19.

SCHAFER AND MORRIS STOCK: Batavia, N. Y., Dec. 31-Jan. 5.

SCHILLER STOCK (E. A. Schiller, mgr.): Portsmouth, N. H., Dec. 29-Jan. 5.

SHANNON, BARKY (Harry Shannon, mgr.): Battle Creek, Mich., Dec. 31-Jan. 5.

SHERA, THOMAS E. (Albany, N. Y., Dec. 31-Jan. 5.

SILVER (Wm. E. H. Hill, M., Dec. 31-Jan. 5.

WOLF CITY, Kar. 7-12.

SOUTHERN STOCK (J. Hill, mgr.): Hillsboro, Tex., Dec. 31-Jan. 5, Temple 7-9, Taylor 14-19.

SPOONER DRAMATIC (E. E. and Allie; W. D. Haver, mgr.): Utica, N. Y., Dec. 31-Jan. 5, Oneida 7-12.

SPOONERS, THE (Edna May and Cord; Newburg, N. Y., Dec. 31-Jan. 5, Yonkers 7-12, Poughkeepsie 14-19.

STANDARD STOCK (Jacobs and Stormberg, props.): Kenton, O., Dec. 31-Jan. 5.

THE SPALD THEATRE: Arlington, S. D., Dec. 31-Jan. 2, Toronto 3-5.

W. E. D. AND S. D. D. (W. E. D. and S. D. D.): Charleston, W. Va., Dec. 31-Jan. 5, Marietta, O., 7-12, Zanesville 14-19.

VILLAGER, ALLEN (Geo. Hadbrook, mgr.): Haverstraw, N. Y., Dec. 31-Jan. 5.

VINTON, MABLE (H. F. Bulmer, mgr.): Douglas, W. Va., Jan. 1.

WATTS COMEDY (R. R. Simmons, mgr.): Lowell, Mass., Dec. 31-Jan. 5, Portland, Me., 7-19.

WILSON, GEO. W. (E. D. Inavenport, mgr.): Poughkeepsie, N. Y., Dec. 31-Jan. 5, Troy 7-12.

WILKINSON, JAMES (Stockton, Cal., Jan. 1, Hollister 2, Santa Cruz 3, Salinas 4, San Luis Obispo 5, Bakersfield 17, Fresno 18).

OPERA AND EXTRAVAGANZA.

RUNAWAY GIRL (William Park, mgr.): Schenectady, N. Y., Jan. 2.
BLACK PATS THROUGHOUTS (Voelchel and Nolan, mgrs.): Memphis, Tenn., Dec. 31-Jan. 1, Greenville, Miss., 2, Satchel 3, Vicksburg 4, Meridian 5, New Orleans 6, Jan. 7-12, Baton Rouge 13, Lake Charles 14, Beaumont 15, Galveston, Tex., 16, Houston 17, Brenham 18, Austin 19.
CASLE SQUARE (Chicago, Ill., Sept. 17-indefinite). **CASLE SQUARE** (No. 2): St. Louis, Mo., Nov. 19-indefinite.
COLUMBIA COMIC OPERA: Asheville, N. C., Jan. 15, Bristol, Tenn., 7-12.
DANIELS, FRANK (Kielke La Shelle, mgr.): Wind River, W. Va., Dec. 28, Grand Forks, N. D., 2, St. Cloud, Minn., 3, Superior, Wis., 4, Duluth, Minn., 5, St. Paul, 7-9, Minneapolis 10-12.
DE ANGELIS, JEFFERSON: New York city Dec. 19.
EMMET BELLS (Byrne Bros.): Brooklyn, N. Y., Dec. 31-Jan. 5.
ELITE OPERA: Birmingham, Ala., Aug. 13-indefinite.
FLORODORA: New York city Nov. 12-indefinite.
FOX Y GULLER: Utica, N. Y., Jan. 2.
GRAY, MAURICE, GRAND: New York city Dec. 18-indefinite.
H. SQUARE OPERA (Nelson and Kintzing, mgrs.): Tifton, Ga., Jan. 1, Cordele 2, Milledgeville 3-5, Eatonton 7, 8, Athens 9, Gainesville 19.
HIMITY COMPTON: New York city Dec. 29-Jan. 12.
JACK AND THE BEANSTALK: Wilkes-Barre, Pa., Jan. 1, March Chunk 2, Easton 3, Westchester 4, Chester 5.
LE VOYAGE EN SUISSE: St. Paul, Minn., Dec. 31-Jan. 5.
METROPOLITAN ENGLISH GRAND OPERA (Maurice Gray and Henry W. Savage, mgrs.): Chicago, Ill., Dec. 24-Jan. 5, Pittsburgh, Pa., 7-12, Buffalo, N. Y., 14-16, Rochester 17, Utica 18, Syracuse 19.
MISS NEW YORK, JR.: Indianapolis, Ind., Dec. 31-Jan. 5.
SAN TOY: Brooklyn, N. Y., Dec. 31-Jan. 5.
SEPERIA (Hanson): New York city Dec. 31-Jan. 5, Baltimore, Md., 7-12.
THE BELLE OF BODMIA (Geo. W. Lederer, mgr.): Boston, Mass., Dec. 24-Jan. 5.
THE BELLE OF NEW YORK (E. S. Schubert, mgr.): San Francisco, Cal., Dec. 30-Jan. 5.
THE BIRCHBROOKER (Eastern): New York city Dec. 31-indefinite.
THE BIRCHMASTER (Western): Louisville, Ky., Dec. 30-Jan. 2, Richmond, Ind., 3, Anderson 4, La Fayette 5, Marion 7, Ft. Wayne 8, Lima, 9, 6, Mansfield 10, Toledo 11, 12, Detroit, Mich., 14-15, Chicago, Ill., 16, Ely, Minn., 17, Sidney 18, Ellis mgr.: Pittsburgh, Pa., Dec. 31-Jan. 5, Unhontown 7, Johnstown 8, Cumberland, Md., 9, Richmond, Va., 10, Norfolk 11, 12.
THE PRINCE OF THE (Kielke La Shelle, mgr.): Chicago, Ill., Dec. 17-Jan. 5.
WILSON, FRANCIS (And Ramey, mgr.): Newark, N. J., Dec. 31-Jan. 5.

VARIETY.

AMERICAN BURLESQUES (W. E. Watson, mgrs.)
Buffalo, N. Y., Dec. 23 Jan. 5
AUSTRALIAN BURLESQUES (Harry C. Bryant,
mgr.) Providence, R. I., Dec. 23 Jan. 5
BEHMAN SHOW (W. C. Cushman, mgr.) New
York
BIG SENSATION (Matt J. Flynn) Louisville, Ky.,
23 Jan. 5
BOHEMIAN BURLESQUES (Meyer and Van, mgrs.)
St. Paul, Minn., Dec. 23 Jan. 5
BOWLER BURLESQUES (Kansas City, Mo., Dec.
23 Jan. 5)
BROADWAY BURLESQUES (New York City Dec.
23 Jan. 5)
BROKE AND CHASE (Syncope, N. Y., Dec. 23
Jan. 5)
CITY CLUB (Miles) New York City Dec. 23 Jan. 5
COUNTDOWN 400 (Ed. Moses, mgr.) Delta, Ia., Jan. 1
Richard 2, 3, Fairfield 4, Keosauqua 5
CRACKLE JAKES (Ed. Manchester, mgr.) Providence,
R. I., Dec. 23 Jan. 5, Boston, Mass., 7-12, Brook-
lyn, N. Y., 14-19
DAINTY DUCHES (Cleveland, O., Dec. 23 Jan. 5)
DAINTY PAREE (J. H. Barnes) Toledo, O., Jan.
23
DEEPER, SAME (Washington, D. C., Dec. 23 Jan. 5)
EUROPEAN SENSATION (Rush) Detroit, Dec. 23
Jan. 5
FLOORA'S STARS (Cincinnati, O., Dec. 23 Jan. 5)
GAY BUTTERFLIES (Chas. C. Jacobs, mgr.) Brook-
lyn, N. Y., Dec. 23 Jan. 12
GAY MASQUERADES (Eastern: Harry Brown
mgr.) Allentown, Pa., Jan. 1, 2, Bethlehem 3, Read-
ing 4, 5
GAY WORKERS (Hot Springs, Ark., Jan. 4)
HYDE'S COMEDIAN: Brooklyn, N. Y., Jan. 7-12
Newark, N. J., 14-19
INDIAN MAIDS (Frank B. Carr, mgr.) Omaha,
Nebr., Dec. 23 Jan. 5
JACK, FRANK AND JOE (New York City Dec. 23 Jan. 5)
JACK, SAM T.: Jersey City, N. J., Jan. 7-12
JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.)
Philadelphia, Pa., Jan. 3-5
LAFAYETTE SHOW (Jas. J. Morton, mgr.) Dayton,
O., Dec. 23 Jan. 2, Columbus 3-5, Indianapolis
Ind., 7-12
LITTLE DEPT BURLESQUES (Harry W. Grant
mgr.) Saltch, Cal., Jan. 1, Alamosa 2, Durango 3,
Tulimide 4, Curry 5, Provo, U. S., American Fork 6
and 7, Lake City 10-12, Ogden 14
LOXTON BELLES (Rose Seydell) Chicago, Ill., Dec.
23 Jan. 5
MORNING GLORIES (Scribner) Brooklyn, N. Y.,
Dec. 23 Jan. 5, Washington, D. C., 7-12, Philad-
elphia 14
MOLLIE BOUCE (Fred Rider, mgr.) No. Adams
Mass., Jan. 1, Greenfield 2, Troy, N. Y., 3-5, Au-
burn 7-9
MR. MONEY ISLAND: Fall River, Mass., Dec. 23
Jan. 5
NEW YORK GIRL (Howard and Emerson, mgrs.)
Brooklyn, Mass., Dec. 23 Jan. 5
NEW YORK STARS (Gus Hill, mgr.) Atlantic City,
N. J., Dec. 23 Jan. 2, Camden 3-5, Providence, R. I.,
7-12, Boston, Mass., 14-19
ORIENTAL BURLESQUES (W. E. Watson, mgr.)
Exeter, N. H., Jan. 5, Chelsea, Mass., 4, 5
PEPPI AND WOODS: St. Louis, Mo., Dec. 23
Jan. 5
PEZZ SANTILY (Abie Levitt, mgr.) Philadelphia,
Pa., Dec. 23 Jan. 5
ROE AND BARTON'S BIG GAIETY: Pitsburg, Pa.,
Dec. 23 Jan. 5, Buffalo, N. Y., 7-12, Grand Rapids
Mich., 14-19
ROYAL BURLESQUES (Walt Ross, mgr.) New
York, N. J., Dec. 23 Jan. 5
SCOTL MAIDS (Hartig and Seamon, mgrs.) Cin-
cinnati, O., Dec. 23 Jan. 5
THE BUSH BROWN ROBBER: Hot Springs, Ark.,
Jan. 1, Camden 2, Pine Bluff 3, Little Rock 4, New-
port 5, Jackson, Tenn., 8
THE OROPEO BURLESQUES (Waldron and Bryant
mgrs.) Philadelphia, Pa., Dec. 23 Jan. 5
TWENTY NINE MAIDS (Harry Marks
mgr.) Philadelphia, Pa., Dec. 23 Jan. 5

UTOPIANS (T. W. Dickinson: Jersey City, N. J., Dec. 31-Jan. 5, Brooklyn, N. Y., 7-12; New York city 14-15.)

VANITY FAIR BURLSQUERS: Albany, N. Y., Dec. 31-Jan. 5.

VICTORIA BURLSQUERS: Washington, D. C., Dec. 31-Jan. 5, New York city 7-12.

MINSTRELS.

PARKLO AND WILSON'S: Elizabethtown, Ky., Jan. 1, Bowling Green 2, Clarksville, Tenn. 3.

CRACKER JACKS: Pittsburg, Tex., Jan. 1.

CRACKERS, SLACE AND WESTON'S (Will E. Culbreath, mng'r.): Dec. 31, Jan. 1, Connicks 2, Kane, mng'r.; Jan. 1, Adams, Mass. 5, Greenfield 7, Turners Falls 8, Bellows Falls, Vt., 9, Claremont, N. H., 10, Simeon 11, Haverhill, Mass., 12, Keene, N. H., 14, Hudson 15, Manchester 16, E. Peppercorn, Mass., 18, Fitchburg 19.

DAVIS BROS.' (Dave Young, mng'r.): Frederick, Md., Jan. 1, Charlestown 2.

DEANSON BROS.' (John C. Fox, mng'r.): Bristol, Conn., Jan. 1, New Haven 2, Norwich 3.

FIELD, AL. G. (Western): Chas. H. Armitage, mng'r.: Utica, N. Y., Jan. 1, Syracuse 2, Auburn 3, Rochester 4, 5, Jamestown 7, Youngstown, O., 8, Sharps 9, Mendota 10, Franklin 11, Newburgh 12.

KANSASVILLE STUDENTS (Curtis, Ruston, and Holland, mng'rs.): Middletown, Conn., Jan. 1, Danbury 2, So. Norwalk 3, Greenwich 4, Portchester 5, Bridgeport 7-9, Hobboken, N. J., 10-12, Paterson 14-16, Montclair 17, Plainfield 18, Elizabeth 19.

EDWARDS AND PLINGLE'S GEORGIA MINSTRELS (Rosen and Holland, mng'rs.): Sacramento, Cal., Jan. 1, Auburn 2, Lincoln 3, Greenville 4, Marysville 5, Clatskanie 6, Red Bluff 8, Redding 9, Trask 10, Ashland 11, Medford 12, Grants Pass 13, Roseburg 15, Eugene 16, Albany 17, Salem 18, Oregon City 19.

FRISCH AND HOLLAND'S: Taylor, Tex., Jan. 1, Palestine 2, Bryan 3, Norcross 4, Brenham 5, Garrettsville 6, Houston 7, Hallettsville 9, Conkum 10, Castro 11, Victoria 12, San Antonio 13, San Marcos 15, Austin 16, Temple 17, Waco 18, Ft. Worth 19.

GROTT'S, OLIVER: Elgin, Ill., Jan. 1, Aurora 2, Pullman 3, E. Chicago 4, Valparaiso, Ind., 5, Pine Island, Ill., 6.

SUN'S, GUS: Cambridge, O., Jan. 1, Marietta 2, Wadsworth 3, Jackson 4, Portsmouth 5.

WHEEL AND WHEELER'S (John A. Vogel): Williamsport, Pa., Jan. 1, Lock Haven 2, Wellboro 3, Cornburg, N. Y., 4, Watkins 5.

WEST'S (Sanford R. Kirby): Philadelphia, Pa., Dec. 31-Jan. 5.

MISCELLANEOUS

AMAZON BROS.: Newcomerston, G., Jan. 1, 2.
Washington 2.
BARNUM AND BAILEY'S CIRCUS: Vienna, Austria,
Dec. 23—indefinite.
BINGHAM, RALPH: Philadelphia, Pa., Dec. 23-Jan.
5, Mutual Ridge, 2; Girard 8, West Farmington,
9; Chardon 10; Perryville 11; Paxonville 12; Median 14.
BOSTON'S 2000: Indianapolis, Ind., Dec. 17—indefinite.
BOSTON LADIES' SYMPHONY ORCHESTRA (Frank
MacKay, mgr.): Stamford, Pa., Jan. 1, Lehigh
2, Mt. Carmel 3, Rochester, N. Y., 4, 5, Dunsville 7,
Brookport 8, Canandaigua 9, Rome 11, Oxford 12,
Chlorsville 14, Albany 15.
BOWEN, CHICAGO MARINE BAND (Central League
Music, mgr.): Chicago, Ill., Dec. 14, Jan. 15, White-
water, Wis., 11, Beloit 12, Oshkosh 14, Green Bay,
15, Appleton 16, Menominee 17, St. Paul, Minn., 18,
Eau Claire 19, New Ulm 20, Mankato 21.
"NABHAM, J. HILLER, SINGERS: Lucknow, Ont.,
Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18,
19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.
CAPTAIN MAXWELL (hypnotist): Eudenburg,
Kan., Dec. 31-Jan. 7.
CELESTINE, MILLIE: New Orleans, La., Dec. 23—
indefinite.
GEORGE THOS, THE (hypnotist): Arkansas City, Kan.,
Dec. 31-Jan. 5, Little Rock, Ark., 10-12.
HART (hypnotist): Warrenton, N. C., Jan. 25, Louis-
burg 9-12.
HERRMAN, LEON (Turner and Gorman, mgrs.):
St. Lake City, 1, Dec. 31-Jan. 1, Ogden 2, Rock-
Springs 3, Cheyenne, Wyo., 4, Greeley, Col., 5, Amb-
rose, Kan., 7, Lawrence 8, Topeka 9, Ottawa 10,
Joplin, Mo., 11, Pittsburg 12, Webb City 13, Aurora
14, Kansas City 15, 17, Smith, Ark., 16, Gainer
18, Dallas 19, Ft. Worth 15, Dallas 19.
KELLAR (Magician): Montreal, Can., Dec. 31-Jan.
5.
MCWEAN (hypnotist): Belleville, Can., Dec. 21-
Jan. 5.
MILLER, MAY (H. A. Barber, mgr.): Ellibury, Ont.,
Jan. 2, Ridgeway 2, Rodney 3, Bismarck 4, Dut-
ton 5.
NASHVILLE STUDENTS (W. I. Swain, mgr.): Dan-
ville, Ill., Jan. 1.
PAULINE (Gipsy artist): Col. Ralph Johnson, mgr.:
Fort Huron, Mich., Jan. 1-6.
PERKINS, ELI: Tunkhannock, Pa., Jan. 1, Howell,
Mich., 4, Ephonia, or 7, Lancaster, Ark., 9, Mc-
Minnville, Tenn., 11.
PETER, ALMA (Gipsy artist): Mack, mgr.: Mason City,
Iowa, Dec. 31-Jan. 5, Waverly 7-12, Prairie du Chien,
Wis., 14-19.

LETTER LIST

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sen.
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Wm. Frank, John A. West, Henry Yoh, Sam
Young, L. G. Young.

THE STOCK COMPANIES.

Charles Hart was happily cast. Frederick Julian and Samuel Morris also did well. Carrie Lamont and Jane Holly deserve praise. The production reflected great credit on the stage-management of Samuel Morris. The District Attorney this week.

At the Grand Opera House, New Orleans, the Baldwin-Melville Stock company is presenting Pawa Ticket No. 210 to excellent attendance. Maurice Freeman is still a big favorite and Lucia Moore continues to play leads capably, pending the selection of a new leading woman to replace Lavinia Shannon.

Maudie Odell has signed as leading woman with the Baldwin-Melville Stock company, New Orleans, and will open on Jan. 13.

Last week at the Girard Avenue Theatre, Philadelphia, the Durban-Shoemaker Stock company presented for the first time on any stage Mrs. C. A. Durban's version of Nell Gwyn. Bertha Creighton in the title role added another to her list of successes. Walter Edwards played Charles II in his usual careful way, while the rest of the company appeared to advantage. The play was beautifully staged and costumed. Mrs. Durban wrote this play several years ago. The Philadelphia critics highly commended it. This week Little Lord Fauntleroy, with Little Gladys Green as the Lord, Walter Edwards as the Earl, and Bertha Creighton as "Dearest."

Meta Maynard scored a success at the Princess Theatre, Toronto, week of Dec. 17 as Camille. It was her first appearance in the character, but she played it in such excellent style one might readily have imagined her as being perfectly familiar with the part. Jack Webster played Armand Duval in his usual satisfactory manner, and all of the other members of the company acquitted themselves well. The Black Flag was the bill for Christmas week, and Mamzelle will be the attraction New Year's week.

Lotta Linthicum opened as leading woman of the Gross Stock company, Montreal, Dec. 17, and received a hearty welcome from the hosts of friends she made last Summer while with the Baldwin-Melville company. She gave a delightful performance of From Froon and won many curtain calls.

The report that Ralph Stuart is about to retire from the stock company at the American Theatre is denied by the management.

GOSSIP.

A number of letters from Jenny Lind have been found recently in Rome, Italy, written to an Italian friend of the famous singer and covering a period from 1845 to 1874.

Bessie Tannahill resumed the part created by her in Matthews' and Bulger's The Night of the Fourth, at the Park Theatre, Boston, Dec. 21. Miss Tannahill has been highly commended for her work in this play.

E. J. Carpenter, managing his own Quo Vadis, received at Jackson, Tenn., on Dec. 24, a Pythian emblem that he had lost three months before in Chicago. It was found by a newspaper man, who mailed it to Denver, and it had been pursuing Mr. Carpenter in the mails ever since.

Max Hess, known to the stage as Max Arnold, who became blind about nine years ago, has been adjudged insane, and will be taken from his Philadelphia home to an asylum. He was associated with Daniel Sully, Harrigan and Hart, and John Kernell.

The case of Elizabeth Marbury, as representative of the French authors from whose work The Rounders was adapted, against Berk, Seabrooke, and Williamson, now presenting the comedy, for four per cent. royalty, alleged to be due, was before Justice Blanchard in the local Supreme Court last week. The defendants were put under \$2,000 bond and decision was reserved.

Seymour Richardson, a young English actor now touring Canada, is meeting with success in his romantic play, Prince Edward, and in his own version of Quo Vadis.

Marguerite Hammond has gone to Boston to undergo surgical treatment for the injuries sustained in a recent accident.

Caryl Wilbur has been specially engaged for the part of Little Billie, in Trilby, at the American Theatre this week.

During the opening performance of Lost in the Desert, at Jersey City, on Christmas eve, Abdallah Ben Hamud, the chief of the Arabs, was thrown during the horse race and had a remarkable escape from serious injury.

Kirke La Shelle returned to town on Saturday from a short business visit in Louisville, Ky. He has successfully launched all of his traveling companies for the season and will now devote himself to preparations for the building of his new theatre.

DATES AHEAD.

(Received too late for classification.)

A PACK OF CARDS: Shamokin, Pa., Jan. 1. Elmsburg 2. Berwick 3. Milton 4. A. F. VAN SICK (Matt L. Berry, mgr.): St. Louis, Mo., Jan. 6-13. (10) IN WONDERLAND (John F. Bragg, mgr.): Alton, Ill., Jan. 11-12. BROWN FROM BOSTON (Bob Hackett, mgr.): New Castle, Ind., Jan. 1. Webster 2. Collins 3. Wapakoneta 4. St. Mary's 5. Springfield 7. Marysville 8. Urbana 9. Mt. Gilman 10. Delaware 11. Coshocton 12. New Comerstown 14. Cambridge 15. Barnesville 16. GEDOLDS WINTER (Jack Goodwin, mgr.): Brunswick, Md., Dec. 31-Jan. 5. Berryville, Va., 7-12. KIDNAPPED IN NEW YORK (Barney Gilmore): Belleville, Ill., Jan. 1. Jerseyville 2. Beardstown 3. Princeton 4. Ottawa 5. Chicago 7-12. KNOWLES, THE CLYDESTON: E. E. Knowles, mgr.: Arkansas City, Kan., Dec. 31-Jan. 5. MERITT AND HENRY COMEDIANS (Frank T. Meritt, mgr.): Port Huron, Mich., Jan. 3-5. Battle Creek 7-9. MISLENS NEIL (Maurice Campbell, mgr.): Elmhurst, N. J., Jan. 1. New Brunswick 2. Paterson 3-5. Kingston, N. Y., 7. Troy 9. Cohoes 11. Saratoga 12. Glens Falls 14. Amsterdam 15. Gloversville 16. Johnston 17. Rome 18. OLD DAN TUCKER (Eitz and Webster, mgrs.): Pittsburg, Tex., Jan. 1. STEE BY STEE (Adolph Pfeil, mgr.): Frederick, Md., Jan. 1. Annapolis 2. Harper's Ferry 4. Winchester, Va., 5. Brunswick 6. Pittston 8. THE CONVENT'S PAINTER (Geo. Samuels, mgr.): Watertown, N. Y., Jan. 1. Brockville, Can., 2. Ottawa 3-5. Montreal 7-12. THE VOYAGE OF MR. VAN COTT (Edwin C. Johnson, mgr.): Mahanoy City, Pa., Jan. 1. Williamsport 2. Renovo 3. Warren 4. Oil City 5. New Castle 7. Rochester 8. Liverpool 9. 9. Zanesville 10. CLEVELAND (Frank Adams, mgr.): Nanticoke, Pa., Jan. 4. Poughkeepsie 5. Boscawen 7. Pittston 8. WHERE IS CORE (Eastern): Atlantic City, N. J., Jan. 3-5. Alexandria, Va., 7. Danville 8. Durham, N. C., 9. Raleigh 10. Goldsboro 11. Henderson 12. Greensboro 13. Salisbury 14. Charlotte 15. Gastonia 16. Rockhill 18.

OBITUARY.

William Francis Sage, brother of the late Abby Sage Richardson, and himself a playwright and dramatic critic, died at his home in this city, on Dec. 24, of paralysis. Mr. Sage was well advanced in years, and it is believed that the news of the sudden death of his sister, in Rome, Italy, preyed upon his mind, and brought upon him the fatal stroke. Mr. Sage was born in Manchester, N. H., and for many years was associated with his father in the stationery business in Boston. He came to New York twelve years ago, and up to the time of his death devoted himself to play writing. He wrote many dramas and librettos, but only one of his works was ever produced. This was a dramatization of "A Tale of Two Cities," that under the title, Destiny, was played for two weeks at M. Vicker's Theatre, Chicago. The remains of Mr. Sage were interred at Fresh Pond, L. I., last Wednesday.

Wilson Bennett, an actor well known in Canada and in the smaller cities of the United States, died at Marysville, N. B., Dec. 26, of apoplexy. The remains will be brought to Boston for interment.

Louise Richman, sister of Charles J. Richman, died in Chicago on Dec. 28, from the effects of an operation.

Christmas week at the Grand Opera House, Memphis, Tenn., marked a superbly mounted production of Nell Gwyn by the Hopkins Stock company. This was the first presentation of the play here and it drew well all week. Nettie Marshall in the title role appeared to a better advantage than in any previous character. Frederick Montague played Charles II well, as did Fremont play Buckingham. Joseph O'Meara

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Born.

WHERE. A son to Mr. and Mrs. Charles E. Wilbur (Sophie Gerber) at Taunton, Mass., on Dec. 25.

Married.

LEVY FOX. Jack Levy and Della Fox, in Baltimore, Md., on Dec. 26.

MACKEY STUART. Edward Mackey and Julia Stuart, in Chicago, Ill.

MCDOWELL WALLACE. Gordon McDowell and Dorothy H. Wallace, at McKinney, Tex., on Dec. 24.

SISSEN WILKINSON. At St. Louis, Mo., on Dec. 22, Oscar Sissen and Esther Wallace.

Died.

BENNETT—Wilson Bennett, at Marysville, N. B., Dec. 26, of apoplexy.

BONEHILL.—At New York city, on Dec. 28, John Bonehill.

COLLIER.—Edmund E. Collier, at St. Joseph's Hospital, New York city, Dec. 27, of a complication of diseases.

REICHMAN.—Louise Reichman, wife of Charles J. Reichman, in Chicago, Ill., on Dec. 28.

SAGE.—William Francis Sage, at New York city, Dec. 24, of paralysis.

WING.—William Wing, at New York city, on Dec. 21, aged 42 years.

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THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JAN. 4, 1890.

The Voice of the American Theatrical Profession.

1431 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISEL,

EDITOR AND MANAGER.

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Largest Dramatic Circulation in the World.

GREAT CHANGES.

THE publication of a volume of reminiscences by a noted manager of what has been known as the "lyceum," or lecture system, suggests the rapid decline of that method of public entertainment—a decline that has been contemporaneous with the rise of the theatre in this country.

It is not so many years ago—the fact is within the memory of persons now living—that the theatre was frowned upon as an institution by the great mass of the public, especially in the Eastern section of the country. That was a time when the great mass of the public was a church-going mass; or, if the majority of the public did not attend church, it respected the edicts of the churches and the opinions of church members, and those edicts and opinions definitely discouraged the stage.

Such was the state of opinion at this time that in such a city as Boston—now one of the greatest theatre cities in the country or in the world—stage performances were patronized chiefly on the pretense that the patrons really visited a museum of natural curiosities in which plays of a certain class were performed as incidents of the general exhibition. The juxtaposition of museum material with the play was by some strange Puritanic logic thought to rob the stage of its alleged dangers; and this idea was practically illustrated at the time even in New York, at Barnum's museum; but there was far more vitality in the drama at that time, crude as the drama then was, than there was in its fossil surroundings, and the hypocritical subterfuge of the museum in due time was abolished by public common sense, and the theatre began to thrive in the open. Its growth in this country within memory has been amazing.

In this metropolis, as it is now constituted, the theatres in use and projected run well toward a hundred in number, and as they multiply new uses are found for them in the great scheme of public entertainment. In other large cities the number of theatres, although the scope of theatres would seem to be less elastic than it is in the metropolis, grows steadily. In the growing cities of the vast territory of the West theatres are always building. In the new cities as they spring up a theatre is one of the very first institutions to be considered in municipal plans, and if private enterprise is not at hand to build it public spirit insures it.

With this tremendous growth of theatres and the consequent broadening of the province of the stage it is no wonder that the "lyceum" of more conservative and less affluent times should decline as an institution. The reason assigned for that decline by the experts in lyceum management that survive is not well based. Those persons attribute the decline of the lyceum to the lack of men of commanding genius and ability of the sort that made the lyceum famous in former days. Surely the number of men that can entertain on the platform

is as large now as ever, if it is not larger than ever. There still are great writers, great adventurers, great discoverers, great experimenters and great soldiers, and the events in which such persons figure never were more momentous or fascinating than they are to-day. The decline of the lyceum is due chiefly to the rise of the theatre, which is more varied and popular in its manifestations than ever before.

A thought suggested by the facts here set forth relates to the attempt by a few traders and merchants in combination to control the theatre of this country and dictate and profit from its work. At the very moment when this attempt seems to be most successful are seen signs of its ultimate defeat and the consequent fall of its projectors. The theatre of America is too great and mutable an institution to be hampered, restricted and manipulated by any set of men for personal profit for any length of time.

A SAGE OPINION.

THERE is a class of newspapers in New York—newspapers imitated with more or less success in other cities—that pick out persons distinguished in certain walks of life as authorities on subjects with which such persons have little or nothing in common. For instance, there is a man in New York of monetary celebrity that one or two newspapers regularly interview on all subjects as they fly from "How to Live on Five Cents a Day" to "What Sort of Currency Do They Have in Heaven." This estimable person is RUSSELL SAGE, whose oracles on pecuniary subjects are eighteen carat, and who on most other subjects does not belie his name, although some of his opinions do not go on all fours with his fame. Mr. Sage quite recently gave his opinion of the theatre, and that opinion has in epitome been published as follows:

I have never been able to understand why the young men of to-day deem the theatre an absolute essential in seeking diversion. An evening with a good book is, or ought to be, more satisfying to a young man of brains than an evening in a hall where a lot of make-believe characters are strutting up and down the stage, like children at a masquerade.

Here is wisdom that will appeal to every person in the world constituted like Mr. Sage. But, fortunately for the theatre, there are enough persons in the world not constituted like Mr. Sage to guarantee present success for the theatre and its perpetuity. They are fools, of course. Some of them read good books—entertaining books—but are not wholly satisfied with the illusions that the printed page enforces. They are romantic and sentimental persons that like to see embodiments of the favorite characters of their books, or characters other than those in books that for the moment move and have their being in stories that the stage illustrates. They love to see counterfeit complications of humanity—to aspire with heroes, to applaud virtue triumphant in sore straits, to hiss villainy as it stalks, and to enjoy many less elemental human characteristics as those characteristics are with more or less verisimilitude set forth in the theatre.

The great mass of the public, in short, is foolish in its amusements. If it were not foolish, it would read books as an exclusive foil to its more serious occupations, and it would find in material things—things of a known and market value—its greatest pleasure. To it stocks, bonds and other "securities," and money in its various shapes and denominations, would be of greater interest than humanity or its imitations on the stage. It would use these things not only as playthings, but also as the main object in life, and from them get every satisfaction that foolish persons now find in a multiplicity of objects.

To a person instinct with the philosophy of Mr. Sage—if there be another such person—piles of coin and the inscriptions thereon might easily outmeasure a whole theatre full of suggestion and action. Such a person surely is to be envied in the contemplation of such piles. It is for such a person alone to get the full pleasure from speculation as to where the individual pieces in a great mass like that which only such a person could accumulate came from, and a greater pleasure in devices to prevent their separation and scattering again—at least during the life of the contemplator. Here, indeed, is more entertainment than any make-believe play can afford. To such a person, for instance, what is known to collectors and numismatists—museums—it is not popularly known—as the "double eagle" might easily be the prince of heroes in the play that such a person hangs upon with bated breath—a hero of patent effulgence and unmistakable power. And smaller coins of the precious metal might easily figure as the rest of the aristocracy of this isolated but confessedly absorbing play, the heroine of which one

can picture to be a large, beautiful bond, strikingly printed and adorned with handsome coupons. In such a theatre, of course, the baser coin is villainous, and a penny, unless it might by appropriate ingenuity be made to buy something really worth two pennies, should act as the very outcast of the play.

And yet if the great public were not foolish, and if it were as sensible and as clever as Mr. Sage is, Mr. Sage really would be an unhappy man, for his opportunities for characteristic enjoyment would be greatly curtailed.

FIN DE SIECLE REFLECTIONS.

Life.

Those discerning correspondents who are experts in the mot- and beam business, and to whom *Life* pays its compliments in its editorial page this week, have not been neglectful of the shortcomings and overdoings of *Life's* dramatic department. Many have accused us of anti-Semitic sentiments, because the Jewish traits evidenced in the Theatrical Syndicate's conduct of American stage affairs have been brought to special notice in this column. If the Syndicate had been a Congregationalist institution and had applied Connecticut blue laws to the control of dramatic art, we dare say we should have mentioned that fact also and had some hard things to say about Puritanism in that particular application. *Life* is not so much anti-Semitic as it is pro-artistic, and our Jewish friends may accept our assurance that their race would have had full credit had dramatic art in America received the benefit of the artistic inspiration of the cultured Hebrew instead of the debasing influence of the vulgar and grasping Jew trickster. Other critical correspondents have thought that in the limited space this journal devotes to dramatic criticism the Theatrical Syndicate has received too much attention in comparison with that devoted to the strictly artistic side of the subject—in short, that in this matter *Life* has harped too much on one string. The truth is that the Theatrical Syndicate and its degrading influence is the most important theatrical topic before the American public to-day. Unfortunately *Life* is about the only publication that is free to mention the subject, and on that account may have seemed to have given it undue importance. If the daily press were not kept dumb by the Syndicate's advertising and other favors at its disposal, dramatic art in America might have other champions and *Life* be permitted to dwell exclusively on the fine distinctions that differentiate performances as good, bad, and indifferent. At the same time *Life* hopes that it has kept its readers honestly informed concerning the merits of current theatrical events.

The end of the century finds Americans the greatest theatre-going people in the world. That doesn't mean, though, that Americans are, by all means, the most discerning patrons of the art dramatic. Of all the millions lavished on the stage every year by our public the great mass is expended on entertainments in which art is a very minor consideration. In this country by far the most important—practically the sole—function of the theatre is to amuse. The educational value of the stage is entirely neglected. What the church is supposed to do for morals the stage might very easily be made to do for manners, were there some motive higher than mere money making at the back of the theatrical business. But when the question of the value of an actor rests more on his salary than on his ability, we may not expect much in the way of artistic demonstrations of the niceties of life. The new century is bound to bring us a National Theatre. The country is rich enough, and the time is ripe. The Theatrical Syndicate has been of that much service to the art—it has shown us that it is not safe to trust so great an educational influence to a purely mercenary interest. There are enough sincere lovers of the drama in America to make it sure that before long we shall have a theatre where money making is not the supreme object. Such an enterprise is now under serious consideration, and America may yet show the old world that the development of the new hemisphere is not entirely a material one—that the art of money getting is not the only one encouraged here.

THE TRUST'S SYSTEM OF MISINFORMATION.

New York Evening Post.

One of the many evils developed by the establishment of theatrical trusts and monopolies is an elaborate system for the invention and publication of false or misleading dramatic intelligence in this country and in England. A play nowadays is not held to be truly successful unless it has a long run on both sides of the Atlantic. The logical outcome, indeed, of the syndicate plan would be one set of entertainments for England and the United States, a sort of endless chain of assorted pieces following each other at regular intervals over a circuit extending from London to San Francisco. Something of the kind is already in existence. All the popular English plays are promptly snapped up for reproduction in America later on, and American pieces are beginning to find their way to London, although just now, for various obvious reasons, New York has much the best of the exchange. From a business point of view, therefore, it is plainly expedient that the players in one hemisphere should be kept in a state of pleasurable anticipation of the theatrical joys about to visit them from the other; and this is the object of the new bureau of misinformation, which is exhibiting much activity and enterprise in the columns of a good many of our less-esteemed contemporaries. While London is regaled with glowing accounts of the triumphs won by particular plays and players in New York, the latter city is amused by similar fairy tales from the British metropolis. Reading them, one might imagine himself to be living in veritable golden age of the stage, in which the actors are geniuses, the actresses divinities, the plays masterpieces of nature, of wit and of dramatic significance. There is no mystery about the origin or purpose of these pleasant fictions. They are the lures used from time immemorial by the professors of every variety of quackery. It is easy to understand why they are circulated, but it is exasperating to find so many journals willing not only to condone fraud, but to abet it.

PLAYS OFFSHORE.

Entered at the Office of the Librarian of Congress from Dec. 14 to 20, 1900.

A COUNTRY KID. By Nesbit Stone Scoville.
A SINGLE TWIS. By Charles Merriman Abbott.
AN ATTIC PHILOSOPHER. By William D. Hall.
CAPITAL PUNISHMENT, OR, THE MATCHMAKER'S STRATAGEM. By Elberta Roy.
HAZEL DELL. By W. S. Montgomery.
IN A WOMAN'S POWER. By John Arthur Fisher.
JONAH AND THE WHALE; OR, THE PROPHET'S CALL TO NINEVEH. By Major W. W. Winchell.
THE GREAT RANDOLPH MYSTERY. By Ella Cameron.
THE PRINCE OF BOHEMIA; OR, THE BACHELORS. By Anais Rodin Mollier.
THE WEAVER'S MISS WISEGARD. By William D. Hall. Copyrighted by Charles H. Russell.
THERE'LL COME A TIME. By Albert Scott Hickman.

ACTORS' CHURCH ALLIANCE NEWS.

The clergy of St. Stephen's Church, Boston, who are members of the Alliance, and who are prominent workers in the cause of the organization in that city, sent a wreath of holly and laurel, on Christmas Eve, to the "manager and members of the Actors' Church Alliance of the Castle Square Theatre, with Christmas greetings." This evidence of the friendly relation existing between the church and the stage was warmly appreciated by the players, and the wreath was hung in a place of honor in the green-room of the theatre.

Alvin S. Prout, the local secretary of the Alliance in Boston, has been appointed dramatic editor of *Lee's Magazine*, published in that city. Miss Prout is one of the chief workers in arranging for the successful reception held recently at the Castle Square Theatre.

The Rev. Dr. MacArthur, rector of Calvary Baptist Church, in this city, preached last Sunday upon "The Voice of the Church in Relation to Amusements." While the eminent clergyman is not a member of the Alliance, he expressed many of the ideas upon which the Alliance is founded, and his sermon was well calculated to spread the feeling of unity that is being nourished by the organization.

The press throughout the country is devoting more and more space each week to the Alliance movement, and this, together with the never-ceasing work of the secretary, is bringing about a rapid increase in membership. In the *Boston Transcript* of Dec. 22 appeared a capital article upon the work of the Alliance by Henry J. Rymore. In the *Buffalo Commercial* of Dec. 20 appeared a long editorial comment upon the union of the church and the stage, and in the *Boston Home Journal* of Dec. 22 the "First Nighter" wrote breezily of the recent manifestation of interest in the Alliance in Boston. The "First Nighter," in concluding his article, wrote: "With the church lamb lying down right beside the stage lion—and not on the interior, either—hope may indeed be entertained of eternal peace. The world moves, and such an institution as the Actors' Church Alliance is giving it a great big shove."

BOOK REVIEWED.

"MADAME BOHEMIA." By Francis Neilson. J. E. Lippincott Company, Philadelphia.

Francis Neilson, formerly actor, now stage manager, playwright and writer of books, has put forth a capital novel in "Madame Bohemia." It is a forceful, vivid picture of the phase of New York life that is known by the somewhat vague and elastic, and generally misapplied term, "Bohemianism." Nearly all of the characters are of the sort that actually live in this feverish atmosphere, and Mr. Neilson has sketched vividly their little failings and frequently littler virtues. To one in the least familiar with the scenes described by the author the book cannot fail to prove of much interest, and to those who have not lived in "Bohemia" a good deal of interesting information will be imparted by perusal of the pages. The book is well written, handsomely illustrated and tastefully printed.

NOTES OF NEW THEATRES.

The Sutton Theatre Company, Incorporated, have purchased a lot, six 130 feet, at Broadway and Manhattan Street, Burt, Mont., and will erect thereon a theatre seating 1,500 people.

Charles B. Hanford opened the new \$25,000 theatre at the Soldiers' Home, Leavenworth, Kan., Dec. 24. It is the intention of the management to play one attraction a week in winter and a stock company in summer.

A plan is on foot to rebuild the old Grand Opera House, St. Paul, Minn.

A theatre is being built at Perry, Okla., by Tate and Paesler.

A theatre, it is said, is to be built at Richmond, Va., adjoining the Jefferson Hotel, by George Arents.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous inquiries or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of THE MIRROR will be forwarded.]

S. M. U., New York: The publishers of *The Cast*, 1402 Broadway, may be able to supply diagrams of New York theatres.

L. La M., Bergen, N. Y.; E. H. Southern resumed his tour last week in St. Louis. Daniel Frohman, Duly's Theatre, New York, is his manager.

C. A. D., Cincinnati: S. W. Brady may be addressed, we believe, at the Lyceum Theatre, Detroit.

LETTER TO THE EDITOR.

Lincoln J. Carter Explains.

Chicago, Dec. 21, 1900.

To the Editor of *The Dramatic Mirror*:
Sir:—The week before last you published my circular to traveling managers, which was intended as a personal letter to the managers named or mailed to, and I was somewhat surprised to see it in your columns. However, I did not object, but I am now in receipt of a letter from Mr. Dickson, of Anderson, Ind., asking me why I publicly complained of his theatre and management in my circular published in your paper.

I owe it to him to request you to publish this letter from me stating that I had no intention of casting a slur upon the management of Anderson, Ind., or Keokuk, the two towns mentioned, but that they simply came first to my mind as representative one-night stands, and no reflection was intended to be cast upon either.

Mr. Dickson is a manager of experience and ability handles his beautiful theatre. I have played him with my attractions for the past ten years and shall be pleased to continue to do the same.

Respectfully yours,

LINCOLN J. CARTER.

THE PLAYERS' CHRONOLOGY.

December.

30. Henry Irving leased the Lyceum Theatre, London, and opened with Hamlet. Ellen Terry in the cast, 1878.

Debut at the Caledonian Theatre, Edinburgh, of Horatio F. Lloyd, 1829.

31. American debut at the Federal Street Theatre, Boston, of Mary Duff as Juliet, 1810.

January.

1. Death of William Wycherly, 1715.

Daly's Fifth Avenue Theatre fire, 1873.

William Smith, original Charles Surface, first appearance at Covent Garden, 1753.

William F. Hoey, "Old Hoss," born, New York, 1853.

Death at Chicago of Barkham Cony, "the dog star," 1878.

Marriage of William J. Florence and Malvina Gray, 1853.

2. Death of Mrs. Charles Matthews (Lizzie Weston) at Brighton, England, 1890.

3. Death of Rachel, aged 38 years, 1878.

Custars Brooke's London debut as Othello at the Olympic, 1846.

Lester Wallack opened Wallack's with Ours, 1883.

Death at Brooklyn of Harry Kennedy, song writer, 1891.

4. A Contented Woman produced at Hoyt's Theatre, New York, 1897.

Captain Impudence produced by Edwin Milton Boyle at the American Theatre, New York, 1897.

Death at New York of Charles T. White, minstrel, 1897.

5. Death of Emma Abbott, at Salt Lake, 1891.

First appearance at Covent Garden of Helen Faucit, 1836.

Debut of Stuart Robson as Horace Courtney in Uncle Tom's Cabin as it is production, Baltimore, 1852.

Birth of Kate Lindlow, New York, 1828.

Shamus O'Brien produced, Broadway Theatre, New York, 1897.

THE USHER.



During Sarah Bernhardt's engagement at the Garden Theatre the house was crowded only during the L'Aiglon performances. The receipts gradually dwindled throughout the remainder of the term, and while Hamlet was acted the houses were slim.

It cannot be contended that the comparative failure of the engagement was due to the dullness that overtakes theatres generally just before the holidays, because the poorest business of the engagement was experienced during Christmas week.

I think the fact that there were many seats unsold during the second fortnight of Bernhardt's stay can be attributed safely to the scale of prices adapted for the engagement, coupled with the fact that the management allowed a great many of the best seats to fall into the hands of the hotel and street speculators. Five dollars for an orchestra chair is too steep even in New York, and with both Bernhardt and Coquelin in the cast.

It is little wonder, when this high price was supplemented by the speculators' extortions and when scarcely any good seats were obtainable at the box-office, that the New York public—although the most extravagant public in the world where its amusements are concerned—held aloof.

The Dramatists Club had a delightful smoker and "shop talk," followed by a supper, at the Circle, the other evening, and the affair was a great success. The subject of the "talk" was "Stock or Star—Which?" The discussion was both lively and interesting.

J. Cheever Goodwin, who was unable to attend, sent a rhymed letter of regret to the club's corresponding secretary, Charles Barnard, which perhaps will interest Mignon readers:

My dear Brother Barnard:
Your letter received,
And I pledge you my word I'm tremendously
grieved,
That, although to commingle would give me de-
light,
I cannot be with you on Saturday night.
It is not alone because supper is free
That pangs of regret rack the midriff of me,
But because I must miss, to my poignant regret,
The jolly good company there to be met.
Kismet! It is fated. But, though I'm not
there,
In the good company "chin" let me take a small
share.

"Stock or Star?" To my mind that's no ques-
tion at all:

One need not date back to the Ark to recall
The time when to go to the play was a treat
Not involving the coughing up 5 pinks per seat.
For a modest half-dollar, or two at the most,
"Le Consule Plume," I've witnessed a host
Of plays and of players so good that I ween
The "stars" of to-day are not 1, 2, or 16.
"Stars?" Rubbish! They're comets who flash
into sight.

To soon disappear in Cimmerian night,
Give me—an old fogey—the old-fashioned troupe,
Each able and willing to do "leads" or
"supes!"

Tonight as a "Hamlet" or "Romeo" shine,
Tomorrow, sans murmur, to fill up the line
Of light-hearted villagers, free from all care,
Who from goblets of pastebord quaff bumpers
of air.

It was not alone what they did they did well,
(The "stars" of to-day in some few parts
excel),
But the good, old "stock" actors—may Heaven
rest their souls!

Were great in not one but in hundreds of roles,
They moved you to laughter, they moved you to
tears:

As "heavies" earned hisses, as "heroes"
roused cheers,
From Shakespeare to Morton the gamut ran
through,

And their work, farce or tragedy, always rang
true.

"Then failures?" My memory strays—
'Tis a failing of age—to those red letter days
When a Gilbert, a Warren, a Barton or Booth,
And numberless more thought it no shame, for
sooth,

Though the centre, by right, they had claimed
of the stage
On Monday—on Tuesday to come on as
"page."

When it was not considered a triumph of Art
To please matinee girls in a tailor-made part,
But the "stock" actor—would that recall him
I could!

Was expected—and did—in hundreds make
good:
This week as "Macbeth" win your hot palmed
applause,

The next one as "Toodles" compel your guff
faws,
But no longer, dear B., with my bubble I'll bore,
With a final request I relinquish the floor.

If, like a good chap, you my gratitude would
win,
Cast a ballot for "stock" for, yours,
J. CHEEVER GOODWIN.

Although President Bronson Howard is abroad this year, under Vice-President Clarke's direction the club is showing notable professional and social activity.

Odell Williams has just had a curious and probably unprecedented experience which deserves a place among the curiosities growing out of the relations between actors and managers.

Mr. Williams has played in "Way Down East" with great success ever since its original production. The other day his manager, William A. Brady, urged the comedian to sign a contract with him for a number of years. Mr. Williams refused, whereupon he received a two weeks' notice, to take effect on Jan. 5 next.

Various have been the reasons assigned for passing the two weeks' sentence upon actors, but this is a new one and eminently characteristic of the original Mr. Brady.

The story that Robert of Sicily is a failure is denied emphatically by the star, Joseph Haworth, who imputes its authorship to a discharged member of the company.

"It is the finest play I have ever been associated with," Mr. Haworth writes, "and it is an emphatic triumph with the public. We were offered return dates in all the theatres in which we played, and several backed the offers with proffers of substantial guarantees. The press everywhere was enthusiastic. My purpose in writing this is that the truth may be known about the Furness play."

Robert of Sicily on its face seems to be another case of Arizona and Mistress Nell. Perhaps if its sponsors are willing to let the ubiquitous Finger into their pie they may bring the play into New York before long. Otherwise there is likely to be a period of dreary waiting.

A rumor—interesting if true—says that the recent tour to California of Mr. Grau's grand opera company was made under the financial backing of the Southern Pacific Railway Company. This is a new form of railway enterprise, and inasmuch as the allied companies are not just at present showing marked consideration in the matter of liberal terms for transportation to theatrical organizations, it is cheering to note this individual instance of reciprocity.

The Pittsburg Dispatch publishes a letter from Joseph Mayr, burgomaster of Oberammergau, in which he says:

"It has come to our knowledge that a report is spreading to the effect that the Oberammergau Passion Play will be brought to America. We contradict this most emphatically. Such will never be the case."

This puts a period to the perennial boasts of the theatrical speculators that they are "negotiating" to transport the Bavarian sacred drama to this country.

It has long been Kirke La Shelle's ambition to control a theatre in New York and his friends are glad that his wish is at last to be gratified. The site he has selected for his theatre—just off Long Acre Square—is central, and the terms upon which he has purchased the property are advantageous.

I am told that the statement that Mr. La Shelle is backed by a syndicate in this venture is untrue. He has financed the project himself and he will put in \$100,000 of his own money, the balance being raised on mortgage.

Mr. La Shelle has become an extensive producer and operator of companies, and it is likely that he will be able to fill the time of his new theatre with his present attractions, in addition to new ones that he will create. He is the sort of manager who ought to find a welcome with the New York public, for he is conservative, yet enterprising, and his aspirations are of the right sort.

COES.

Fritz Adams, playing the juvenile lead in Roanoke, was dined at Guthrie, Oklahoma, on Dec. 29 by Adjutant General True.

Musical Director L. Maurice of The Watch on the Rhine, has been presented with a handsome diamond pin by Al. Wilson, star of the company.

True Irish Eyes of Blue is touring successfully in the West under the management of Jack Cullen. Charles A. Koster, now scoring in the lead, and the Tyson Sisters, will head the company next season in Eastern cities.

Mrs. George C. Pearce (Adeline Mann), leading lady with Broadhurst Brothers' The Man from Mexico, is ill at the Barker House, Omaha, Neb.

Harry and Mae Cody Langdon are no longer connected with the Keystone Dramatic company, having joined the Howard-Dorset company for leads.

Louise, daughter of Mr. and Mrs. W. H. Mack (Alice Lorraine), is seriously ill with diphtheria at her home in this city.

Robert Roswater, who has been seriously ill at Edgewater, a suburb of Denver, Col., is entirely well again, but he will probably not resume his professional work until next season.

Jessie Wallack-Dixon, who has been quite ill, has recovered, and will create a part in a new drama which will be seen in this city in March.

Rudolph Aronson announces that the competition for an English name for Johann Strauss' opera, Wiener Blut, has resulted in the selection of the title Vienna Life. The winner of the prize of \$50 offered is Elsa Martins, of New York.

Rehearsals for What Happened to Johnson, under direction of Lawrence McCarthy, were called at Leavenworth, Kan., Dec. 26.

I. Newt Brunson, agent of the Keystone Dramatic company, and Edward Brunson, manager of the Citizens' Opera House, Defiance, O., will put a company on the road next season, playing three-night stands.

In the recent production at Chattanooga, on Nov. 17, of the little curtain raiser, A Modern St. Anthony, with Louis James in the title role, Alice Bainevelt Clark made a decided hit in her dancing specialty in the part of La Fanchette.

AN ACTOR'S ADVENTURES IN AFRICA.

Reginald H. Barlow, legitimate actor and sometime soldier in Her Majesty's service in South Africa, arrived in his home in this city last Friday. He was the centre of considerable interest as he made his way from the station to report at the Actors' Society headquarters, for he wore the picturesque uniform of the Canadian Imperial Volunteers—a costume heretofore known to New Yorkers only through the illustrated periodicals. He walked with a good swing, too. The deep tan on his cheeks proved that he had lately seen active service afield, and the Kikito dwellers rubbed their eyes again before they recognized in the seeming stranger their former comrade Reginald H. Barlow, leading heavy man.

The returned soldier had the appearance of a man with an interesting story to tell and it was not long after his arrival that Mr. Barlow was seated opposite a Mignon reporter at a familiar oak table upon which were marshaled two "Scottish high-balls." As the "high-balls" gradually lowered in the glasses the following tale was told: "To begin with," said Mr. Barlow, "the war in South Africa was none of my business. I am a native of Cambridge, Mass., got my education at Harvard, and after entering the profession played almost entirely in the United States. But when the call for volunteers came, fourteen months ago, I was playing with the Valentine Stock company at Winnipeg, where one of the recruiting stations was established, and the temptation to enlist was too strong to be overcome. The last part I played with the Valentine company was Richelieu, in The Three Musketeers. I was nicknamed 'The Cardinal' the day I joined the First Canadian contingent, and by that name I was known through the whole campaign.

"We went from Winnipeg to Quebec, sailed from there to Cape Town, and after going north from there a distance of 600 miles by rail began a march that, with but few interruptions, lasted nearly a year. During that period we marched 1,630 miles and fought in thirty-seven engagements. During one period of thirty days we marched 300 miles and were only three days without fighting. We slept under canvas only a few nights, comparatively, during the campaign. Most of the time we slept in the open—and often, after a hard day's march, we lay down too exhausted even to remove our accoutrements. But everything that could be done for our comfort was done. England takes good care of her soldiers. Sometimes rations were short, but that was unavoidable. Nearly all of our food supplies came from the United States—and a good part of them were eaten by snakes, since there were more than 21,000 of my countrymen fighting on the British side in South Africa.

"Occasionally the regimental larder became almost like Mother Hubbard's cupboard. At Paardeberg we lived on one biscuit a day, and when we were forced our way into Cronje's laager we were doing hard work on empty stomachs. Once inside of the laager we found a vast store of flour—but only flour. How to make it edible was a difficult question until one of the fellows discovered that very tasty cakes could be made by firing it in a machine. Each man had a small bottle of good American vaseline in his kit, and the cakes soon became popular. Once we had a very welcome addition to our menu through the courtesy of Charles Arnold, who with his company was playing What Happened to Jones in Cape Town. Mr. Arnold devoted the receipts of a benefit performance that he gave to the purchase of grapes, which were forwarded to us at the front. There never have been better grapes and there never will be better grapes than those grapes were.

"During the whole campaign I was wounded only once, and long ago I entirely recovered from the hurt. Of course, I had many close calls—but 'a miss is as good as a mile,' you know. The First Canadian Contingent 'closed its season' at Pretoria, and we had a great celebration there just before we started homeward. We Americans said good-by to Tommy Atkins—and we had grown very fond of him. Our regiment had marched, and camped, and fought side by side with the Gordon Highlanders for many months, and men get to know each other rather well under those conditions. I had the honor to make the farewell address to Tommy Atkins, speaking as the representative of the Canadians.

"When we got back to Cape Town we stopped awhile and I appeared at the theatre there as Middlewick in our Boys, of which a special performance was given. We came home by way of England, and during the ten days that we spent on English soil we enjoyed the most generous hospitality that a hospitable nation can provide. The whole city of London kept open house for us. The First Canadian Contingent made me its representative singer, and everywhere I went I was expected to sing the Canadian national song, 'The Land of the Maple.' I sang it at the Lyceum, the Empire, the Savoy, the Strand, the Pavilion, the Palace, Daly's in London, and at the Star in Liverpool. And I had the honor also to sing it before the Queen, at Windsor. After I had sung at the Lyceum the members of the company presented me with a handsome ring as a souvenir.

"The rest is easily told. We landed at Halifax on Christmas Day, and I came down to New York immediately to see my wife, Maude Morrison, who is playing the lead this season in A Pack of Cards. I expect to return to my regular stage work very soon. I am through with soldiering, but I feel about the experience very much as the Englishman did after his first slide on a toboggan—I would not have missed it for a thousand dollars, but I would not go through it again for ten thousand."

EDMUND L. COLLIER DEAD.

Edmund K. Collier, the distinguished old actor, died at St. Joseph's Hospital, in this city, on Dec. 27, of a complication of diseases. He had been in ill health for some time, and a week ago was taken by Robert Hilliard to the Post-Graduate Hospital. Later he was removed to St. Joseph's, where, under the care of the Actors' Fund, he received every possible attention.

Mr. Collier was a nephew of J. W. Collier, of the old firm of Shubert and Collier, a brother-in-law of the late Bartley Campbell, and was the stepfather of William Collier, the comedian. In the sixties he was a popular and promising young player of the New York stage. Later he was leading man with Edwin Booth, John McCullough, Madame Janussek and other stars of prominence. After the death of Edwin Booth he became a star on his own account and toured the country in Jack Cade, Metamora, Michael Strogoff and Macbeth. He also starred in a play of his own composition entitled The Cross Roads of Life. In recent years Mr. Collier occasionally appeared in New York productions. He was the Porchus in James O'Neill's production of The Musketeers at the Broadway Theatre, in March, 1899, and he made his last public appearance as Arrius, in Ben Hur, at the same playhouse.

The funeral services were held on Saturday afternoon at St. Leo's Church, in Twenty-eighth Street.

MUSIC NOTES.

The first Sunday concert of the Grand opera season was given on Dec. 23, the soloists being Lillian Nordica, Susan Stange, Madame Schumann-Heink, Carrie Bridwell, M. M. Flatau, Crescenzo, Campanari, and Robert.

Marcella Sembrich gave a song recital at Carnegie Hall on Dec. 22, in aid of the George Junior Republic. Later she was dined by Elizabeth Benson.

The Cornell University Musical club gave a concert at the Waldorf-Astoria on Dec. 27.

The New York Grand Opera Society gave their annual Christmas performance at the Metropolitan at Carnegie Hall on Dec. 27 with Lillian Nordica, Mrs. Morris Black, Evan Williams, and David Bispham as soloists.

The Maurice Grau Opera company, at the Metropolitan Opera House, sang the following repertoires last week: Monday, Lohengrin; Wednesday, La Boheme; Friday, La Boheme; Saturday, La Boheme and Romeo and Juliet.

Maude Egan, the soloist who will play at the coming Philharmonic concert in this city, arrived from London Dec. 29 on the "Toucan." She has been playing in concert in England during the past three years, and will give a series of recitals in America before returning to the other side.

PERSONAL.



From photo by Langley, London.

WALLER.—Lewis Waller is pictured above as King Henry V in his present revival of that play at the Lyceum Theatre, London. His make-up will be seen to be very different from that of Richard Mansfield in this character.

FOX.—Idella Fox and Jack Levy, non-professional, of this city, were married on Dec. 26 in Baltimore, Md.

WAKEMAN.—Emily Wakeman has gone to Orange, N. J., to spend New Year's as the guest of Homer Davenport, the caricaturist, and Mrs. Davenport. Miss Wakeman will return to town on Wednesday.

BERNHARDT.—Sarah Bernhardt recited at Mr. Bagby's 108th "musical morning" at the Waldorf-Astoria on Dec. 25.

BINGHAM.—Amelia Bingham spent Christmas week in the mountains of North Carolina. The rehearsals of her company, to open soon at the Bijou in Clyde Fitch's The Climbers, have progressed so favorably that Miss Bingham decided to give all her co-workers a holiday rest.

ROBERTSON—ELLIOTT.—Forbes Robertson and Gertrude Elliott were married on Dec. 22, at South Hampstead, England.

BATES.—Blanche Bates will be starred by David Belasco in Paul M. Potter's dramatization of "Under Two Flags."

MARLOWE.—Julia Marlowe has secured the dramatic rights to the successful novel, "The Redemption of David Corson," by the Rev. Charles F. Goss, of Cincinnati.

PADEREWSKI.—Ignace Paderewski's future tours will be directed, it is announced, by Madame Paderewski, who will act as his secretary and business manager. A cable rumor last week had it that the great pianist had been killed in a duel but this report was promptly denied by M. Paderewski who is with his wife at Lausanne.

BAILEY.—James A. Bailey sailed for Europe, after a week's stay here, on Dec. 26. He means to organize a new amusement enterprise, Barnum and Bailey's New and Greatest Show on Earth, to open here on March 15, 1902.

RAWLSTON.—Zelma Rawlston was engaged on very short notice last week to play the part of Willie Von Astor in The Burgomaster, which was scheduled to have its first metropolitan hearing on Dec. 31 at the Manhattan Theatre.

BAKER.—Gaelma L. Baker, who has been playing the role of Valenda in Florodora since the beginning of its run at the Casino, assumed the principal role of Dolores on Christmas night, in the illness of Fannie Johnston. Miss Baker had only six hours in which to learn the part, but her performance was smooth and artistic. It is expected that Miss Johnston will resume the role this week.

RILEY.—Madeleine Lucette Riley has gone to Rochester to see Henry Miller's production of her play, Richard Savage.

JOHNSON.—Orrin Johnson appears this week in the lead with Annie Russell in A Royal Family, succeeding Charles J. Richmond, who joins the Empire Theatre Stock company in Mrs. Dane's Defense.

WILLIAMS.—Odell Williams will star next season in Puddin'head Wilson, under the direction of Sam Schubert, who has secured the rights to the play.

SEMBRICH.—Marcella Sembrich gave a reception at the Hotel Savoy on Dec. 28, Jean and Edouard de Reszke, Walter Damrosch, Victor Harris, Mrs. Maurice Grau, Madame Andreas Dippel, Signor Scotti, Emilio de Gorgozzo, and Mr. and Mrs. Graff being guests.

REJANE.—Madame Rejane has received already 55,796 francs for the fund that she has started to establish in Paris for orphans of actors.

KELCEY SHANNON.—Herbert Kelcey and Edie Shannon will present 31,000 francs at the Madison Square Theatre on Jan. 5. The House that Jack Built, a new play, will be the first of the series. As the historical character of the play is so strong, the first part of the series will be a series of recitals in America before returning to the other side.

In her long career Madame Bernhardt has probably not enacted a role in which she is less satisfying to an English audience than Hamlet. There are several reasons for this. To begin

Henry Norman scored a prodigious hit as

the | because there is no plot, but because there

actly the same dignified and gracious old gentleman as in a dozen earlier plays. Dorothy is

Garden—Hamlet.

Sarah Bernhardt made her first appearance as Hamlet before an American audience at the Garden Theatre on Christmas night, in a production of Shakespeare's play made for her by Eugene Morand and Marcel Schwab. This was the final bill of the Bernhardt Company's engagement, and was continued through the week. Apparently the public wisely preferred to see Madame Bernhardt in other roles than that of the Prince, for on Wednesday evening when *The Mignon* representative was presented the theatre was only about half filled, though the cohort of speculators at the door offered desirable seats at a sacrifice.

In her long career Madame Bernhardt is probably not envied a role in which she is less satisfying to an English audience than *Hamlet*. There are several reasons for this. To begin

richly humorous comedies. In his dances and his quaint songs, the comedian very successful.

Henry Norman scored a prodigious hit as

because there is no plot, but because there are

affection. William Redmond as the Earl Berincourt was in appearance and manner exactly the same dignified and gracious old gentleman as in a dozen earlier plays. Dorothy D



THEATRES AND MUSIC HALLS.

Tony Pastor's.

Ford and Francis, in *The Tryst*, head a bill that includes Press Eldridge, comedian; John and Nellie McCarthy, assisted by James B. Raymond, in a new farce, called *A Female Companion*; Condit and Morry, in *The Old Life*; Post and Clinton, sketchists; Harry C. Stanley, assisted by Doris Wilson, vocalists; Dick and Kitty Kumins, comedy duo; Josie and Willie Harrows, entertainers; McCabe and Emmett, sketch artists; the Tanakas, Japanese top spinners; Chris Green, musical act; Frank Emerson, comedian, and the vitagraph.

Edith's Union Square.

R. G. Knowles and Mrs. Knowles continue for a second week. The bill also includes Johnstone Bennett, assisted by Tony Williams; Cushman, Holcombe and Curtis, in *The New Teacher*; the Streator Zouaves; Johnson and Dean, colored comedy duo; the American Quartette; Ward and Curran, Low Simmons and Frank White, comedians; Martindell and Sutherland, Leonard and Fulton, Ramsdell and Arnold, the biograph, the Lucidos, Minnie Alton, and George Martin.

Proctor's Palace, Fifty-eighth Street.

The entertainers are Sam, Clara and Kittle Morton, comedy trio; the Newsky Troupe of eight Russian dancers; the Three Yencarys, acrobats; George W. Day, comedian; St. Ouge Brothers, gymnasts; Fields and Ward, talkers; Lawrence Crane, magician; Florine, dancer; Budd Brothers, acrobats; Marie Rose, soubrette; the Demuths; O'Brien and Herold, sketchists, and the kalatechnoscope.

Proctor's 125th Street.

The bill is headed by Russell Brothers and includes Banks and Wilson, comedy duo; Low Sully, monologist; John Dancie and Mattie Nichols, sketchists; John E. Camp, comedian; the Mimic Four, farceurs; Barr and Evans, comedy duo; Paley's kalatechnoscope; Jefferson, Mack and Armour, comedy trio, and the travel views.

Proctor's Fifth Avenue.

Papists plays a return engagement, and divides the honors with Marcel's living pictures. Others are Rose Coghlan, assisted by Louis Masson and company, including Rosalind Coghlan; the Finneys, naturalist experts; Low Hawkins, monologist; Zazel and Vernon, bar performers; Jane Whitbeck, comedienne; Maxwell and Simpson, illustrated songs; Gilbert Girard, mimic; the Sisters Whiting, vocalists; the kalatechnoscope, and Till's marionettes.

Proctor's Twenty-third Street.

The attractions for New Year's week include Clifford and Ruth, comedy duo; George W. Monroe, comedian; Staley and Birbeck, transformations; Ralph Johnstone, cyclist; Charles Crapewin and Anna Chance, in *Above the Limit*; Linton and McIntyre, comedy duo; Charles Chase, monologist; Clemence Sisters, vocalists; McCas and Daniels, comedians; the Young American Quintette; Josephine Harvey, trombonist; Thurman, magician, and the kalatechnoscope.

Koster and Mills.

Lola Fuller makes her American reappearance, and heads a bill including George Fuller Golden, monologist; Fuller, Miller and Burke, comedy trio; Rita di Lorenza, chanteuse; Josephine Sabat, comedienne; Bertie Coote and company, farceurs; the Original August, eccentric; the Fred Clarence Quintette, vocalists; the Fauvette Twin Sisters, singers; Ford and Cantwell, comedy duo; John K. Hart, juggler; Kelly, Yeager and Kelly, comedians, and Nellie Deveau, soubrette.

New York.

The Giddy Throng, with May Yobe, Mabel Fenton, Amelia Summerville, Louis Harrison, Daniel McAvoy, Mamie Gilroy, Frank Doane, and others in the cast, is in its second week.

Weber and Fields.

Fiddle Dee Dee, which now includes travesties on *The Gay Lord Quex* and *The Royal Family*, is continued.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Fred Irwin's Big Show has moved down from the Eighth Avenue for a week.

LONDON.—The City Club will entertain this week.

MINER'S EIGHTH AVENUE.—T. W. Dinkins' Vaudeville provide the week's diversion on the West Side.

DEWEY.—The Ramblers, with the usual burlesques and olio, is the offering for New Year's week.

LAST WEEK'S BILLS.

KRISTIN'S UNION SQUARE.—R. G. Knowles, who went to England some ten years ago, and almost immediately became a red-hot favorite in the London music halls, gave New Yorkers a chance last week to see the sort of entertainment that causes a man to be idolized by the Britishers, and makes his salary go up by leaps and bounds, until he is envied by Prime Ministers and others whose pecuniary rewards are supposed to be very large. Mr. Knowles appeared at first as himself, without a grotesque make-up, and delivered some remarks on traveling. It is evident that some of our comedians and monologists, who have seen Knowles in London, have appropriated his material, as most of his jokes have been heard in our vaudeville houses before. However, he has his own way of telling them, and as the originator is always more successful than the imitator, Mr. Knowles did not want for appreciative laughter. After eight minutes of chatter Mr. Knowles introduced his wife, who played a few selections on the banjo very nicely. While she was entertaining the audience Mr. Knowles put on his wig, paint, hat, black coat and white trousers and proceeded to "cut loose."

He talked very rapidly and amusingly, and sang a song called "Love, Marriage and Divorce," in which he introduced a decidedly original and funny walk. The combination was effective, and he was rewarded with plenty of applause. Another song, called "Giddy-Giddy," with patter between the verses, also went very well. Mr. Knowles retains his American accent, and proves by his performance that even a ten years' residence in London has not dampened his spirits in the least. Joseph Hart and Carrie De Mar remained for a second week and were completely successful in Dr. Chaucer's Visit. Mr. Hart's new song about the billboard that was wrecked by a storm and patched together by an ignorant carpenter is one of the best he has ever written. Tom Nawn, assisted by his wife and daughter, kept the house in roars with Edmund Day's sketch. Pat and the Genie, Ralph Johnstone electrified the audience with a display of skill on the wheel. The Newsky Troupe of Russian singers and dancers were even in New York for the first time. There are eight of them, and they presented a performance that is decidedly novel and pleasing. The national dances and songs of Russia are a welcome relief from the ragtime business we have been surfeited with of late, and the Newskys were forced to work overtime in order to give the audience enough. Dainty Kittle Mitchell, who has hosts of admirers in this city, was in fine trim, and her hit was even more emphatic than usual. Her humor is infectious, and she had the audience completely under her control from start to finish. The Bison City Quartette and Musical Dole, with his sweet-toned bells, also met with appreciation. Lunette, a very attractive girl, appeared in an illusion. She floated, posed and danced in mid-air, against a black background, while the eyes of the audience were blinded to the mechanism by a frame of electric lights. A young man of pleasing address introduced Lunette, and told the audience that her ability to fly about was entirely due to his power as a hypnotist. The biograph, with Christmas scenes; "The Woman in White," Emerson and Omega, Ford Brothers, the stereopticon, and Tom Brown were also in the bill.

TONY PASTOR'S.—Florence Bindley made her reappearance, after a long absence in Europe, and was given a hearty welcome by her legions of friends and admirers. She is as dainty, charming and versatile as ever, and her cleverness and vivacity kept the house interested throughout her act. Smith and Campbell rattled off their fusillade of witticisms with their customary success. Gus Williams megaphoned some jests appropriate to the holiday season, and touched upon many subjects of current interest. The grotesqueries of the Crane Brothers were duly appreciated. The Ruby Sisters tumbled and danced in a most diverting way. The marionettes, manipulated by Mr. and Mrs. Walter E. Deaves, put the children into ecstasies of delight. Herbert and Willing turned on a supply of the latest coon songs and dances in a way that won them encores. Terge and Daniel, in *Matrimonial Mishaps*; Williams and Hood, in a good singing specialty; the Zereeth Trio, grotesques; Betta Curtis, a clever violinist; Nielt's dogs, and the vitagraph were also in the bill.

PROCTOR'S FIFTH AVENUE.—Jean Marcel's living pictures and *has-reliefs* finished the third successful week of their run and attracted larger audiences than ever. The Finneys, those naturalist wonders, who have not been seen here in several years, astonished the spectators with their nerve and skill in their big glass tank. Their turn is very pleasing, and they seem to have a monopoly of this idea. Staley and Birbeck held over and continued to make a success in their transformation specialty. John Kernell had a few new jokes, won him the close attention of his hearers. Fields and Ward's repartee was well received. Music and fun were provided by Falke and Semon in generous quantities. The sweet voices of the Clemence Sisters blended beautifully, and their act met with great success. Mr. and Mrs. Augustin Neuville presented their new act, *The Interrupted Rehearsal*, and the lines and situations seemed to be very much to the fancy of the audience. Maudie Carroll and Arthur Arnold presented their very entertaining acrobatic act. The Olympia Quartette, Ramza and Arno, the Three Diamonds, May Stebbins, Prof. Dodd and dog, and the kalatechnoscope were also in the bill.

PROCTOR'S PALACE.—Lydia Yeomans Titus was the star, and, of course, scored her accustomed hit with her songs and imitations. The "baby" song was especially good. Clifford and Ruth won many laughs in their new version of *A Chapple's Call*. Alice Pierce went through her list of imitations of stage celebrities. Linton and McIntyre were solidly successful in *A Doctor's Patience*. The Mimic Four did a little of everything in a brisk and entertaining way. The Musical Kleists mystified the audience with their hocus-pocus clowning. Barr and Evans made a great big laughing hit in their farcical sketch. Miss Evans seems to grow more accomplished as a fun-maker every day. Donohue and Nichols, McCas and Daniels, Carlisle's dogs, and the kalatechnoscope were also in the bill.

PROCTOR'S TWENTY-THIRD STREET.—The Four Cohans made a big hit in *Running for office*, and proved a great drawing card. The Sisters of Meers, high wire artists, made their American debut with great success. They are young, very pretty and extremely graceful, and accomplished their feats on the wire with an ease and finish that were charming. The manager, evidently their father, made a hit with some incidental funny business. Mark Sullivan was applauded for his excellent imitations. Ethel Levey's coon songs found favor. Zazel and Vernon and Zeno, Carl and Zeno made hits in acrobatic work. York and Adams won laughs with their Jewish jokes and songs. Ed Latell played and talked smartly. Sager Midgely and Gerlie Carlisle were very amusing in their "kid" act. Charles B. Ward made a genuine hit with several new songs that were warmly encores. The kalatechnoscope, Hanley, McGovern and Hanley, May Costa, and Till's marionettes were also in the bill.

KOSTER AND MILLS.—Rita di Lorenza, a French chanteuse, made her first appearance in America here last week. She had been strongly boomed, and great things were expected from her. She was something of a disappointment, however, and it is hardly likely that she will make a sensation. She sang and did a Spanish dance very neatly, and made a mild sort of success. A big hit was scored by Etta Butler in her imitations of well-known stars. She was especially good in her imitations of Mrs. Fiske and Anna Held. Jessie Pandey also came in for a fair share of the honors with her Jewish jokes. A new was furnished in a steady flow for almost half an hour by clever Fred Noble, who kept the

house in a roar throughout his act, which he has freshened up considerably since he was last seen here. James F. Dolan and Ida Leashar continued to please in *A High-Toned Farce*. Mr. and Mrs. Gene Hughes were warmly applauded for their work in the funny skit, *A Mathematical Substitute*. Other acts worthy of notice were presented by the Nichols Sisters, the Holloway Trio, the Musical Colbya, Burton and Brooks, O'Neil and Torp, Herbert's dogs, and Stella Lee. Business was large throughout the week.

PROCTOR'S 125TH STREET.—Sam, Kittle and Clara Morton made a most emphatic hit. Charles E. Crapewin and Anna Chance created plenty of laughter in their sketch, *Above the Limit*. The St. Ouge Brothers did many good tricks on bicycles. Others who contributed their talents were Charles Ulrich, the foot juggler; Walbert and his horse; the Three Yencarys, Collins and North, Lawrence Crane, the Anderson Novelty Quartette, and Budd Brothers. The kalatechnoscope and stereopticon were retained.

HURTIG AND SEASON'S.—Edgar Atchison-Ely proved entertaining in his "Future Duke" specialty. Ward and Curran got lots of applause. Blanche King sang sweetly. The Roscoe Midgelys were interesting. Hall and Staley produced melody and presented good comedy. Others on the programme were the Todd-Judge Family of Acrobats, Lawson and Naxon, and the Young America Quartette.

WEBER AND FIELDS.—The new version of *Fiddle Dee Dee* drew packed houses and the stars were cordially received.

The Burlesque Houses.

MINER'S BOWERY.—Abe Leavitt's Rentz-Santley company held forth last week to good business.

LONDON.—The Bon Ton Burlesquers entertained large audiences.

MINER'S EIGHTH AVENUE.—Fred Irwin's Big Show regaled the Westsiders.

OLYMPIA.—The Butterfly Burlesquers diverted Harlem attention last week.

DEWEY.—Weber's Parisian Widows company, a favorite organization, presented an exceptionally good entertainment to crowded houses. The burlesques, Miss Breezy of Chicago, and The Banquet at Fogarty's, were well received. The olio embraced Ellsworth and Burt, who scored heavily in their sketch; Snyder and Buckley, Williams and Alene, Falk and Lillian, Elliott and Alene, and Gallagher and Barrett. The living pictures, staged by Operti, were held over, and continued to please.

J. R. ADAMS AT THE EDEN MUSEE.

James R. Adams, the clown, and his company are playing a special holiday engagement at the Eden Musee, this city, presenting a condensed version of *Humpty Dumpty*. The attraction is especially appropriate for this season, and the shrieks of delight uttered by the youngsters, as they watch the antics of Mr. Adams and his assistants, are music to the ears of their elders, who, by the way, seem to relish the entertainment fully as much as the children. Although the stage at the Musee is extremely small, Mr. Adams manages to put in plenty of trick work, so that the ball of fun is kept rolling from start to finish. One of the novelties he has introduced consists of an umbrella trick, which is very amusing. Mr. Adams' assistants, all of whom are clever, are Becky Taylor, Rebecca Morgan, William Morgan, John Cahill, A. Maxwell, W. Adams, and William Kincaid. The company has been engaged indefinitely and gives two performances daily.

BOWERY MUSIC HALL BURNED.

The Manhattan Music Hall, at 104 and 106 Bowery, was badly damaged by fire on Christmas night. The place was crowded with people and the waiters were doing a rushing business when the alarm of fire threw the spectators and performers into a panic. The people in the hall escaped with difficulty, as the doors became blocked when some careless person kicked a chair against them. Nine girls, who were dressing for the performance, were rescued at great risk by the policemen and firemen. The family of Alderman Fleck, who ran the place and lived on the top floor, was saved. Mrs. Fleck refused to allow the fireman to carry her down the ladder until he had rescued her two pet dogs. The burned music hall occupied the site of the famous old Bowery Theatre, but times have changed, and the performances given at the place were not in the least like those that were given by the stars of a generation ago.

INJURY TO ACROBAT.

Harry Midgely, a brother of Sager Midgely, who is known to the public as Harry Harrison, was seriously injured by a fall while giving a performance at the Park Street Opera House, on Monday night, Christmas. Mr. Midgely, who had arranged a performance at the Park Street Opera House, in Fordtown, and in order to attract a crowd, had engaged Harrison to perform a "slide for life," holding to a pulley by his teeth while he descended from the roof of the theatre to the ground. He had frequently performed the feat in safety, but on this occasion the wire broke and he fell twenty-five feet to the ground. He was taken to the hospital, suffering from very severe external and internal injuries.

CHANGES AT SHEA'S BUFFALO HOUSE.

Manager Shea, who has made a big fortune by giving the people of Buffalo vaudeville entertainments of the very highest class, in a very queer-looking theatre, closed his house during the week before Christmas in order to make many important changes. A force of workmen, decorators and upholsterers practically transformed the house within the week, and the improvements are said to have cost Mr. Shea a large sum. After much thought, Mr. Shea has decided that in future smoking and drinking will be confined to the cafe, so that those who like good vaudeville without the fragrant weed or the festive fizz can see the performances in comfort.

LOLE FULLER ARRIVES.

Lola Fuller arrived in New York last week on the St. Louis. She brought with her thirty tons of baggage, a musical director, a maid, a chief electrician and four assistants. Utomio, a Japanese juggler and acrobat, and her manager, George Cruger. Miss Fuller is booked for a ten weeks' engagement at Koster and Mills, beginning New Year's eve. When that is concluded she will leave to fill engagements in Japan and other countries of the far East. Edwin H. Stevens, who has managed Miss Fuller's affairs for several years, was unable to accompany her, as he is lying dangerously ill in Italy.

LEGION DID NOT LAST LONG.

The stock company which opened at the Theatre Comique on Dec. 17, under the management of G. Weil, presenting the burlesque, *Legion*, lasted only one week. There were lively times around the theatre on the closing night, as the "ghost" did not materialize to any great extent. The manager is said to have paid a portion of his or her salary to each member of the company, and gave his note for the balance. A combination occupied the house last week.

C. P. FLOCKTON IN VAUDEVILLE.

C. P. Flockton, the well-known character comedian, made his vaudeville debut, week of Dec. 10, at the Park Theatre, Springfield, Mass., in a sketch called *The Old Story*, by Arthur Cooper, which tells a pretty story of life in the mountains of Switzerland. Judging from the reports received, Mr. Flockton's efforts met with decided favor.

THE GIDDY THROG AT THE NEW YORK.

Revue-Review by Sydney Rosenfeld. Music by A. Baldwin Sloane. Produced Dec. 24.

Lady Muriel Dupair..... May Yobe
Lord Quex..... Louis Harrison
Sophy Fulgum..... Mabel Fenton
The Duchess of Stroud..... Amelia Summerville
Richard Carvel..... Frank Doane
Dorothy Manners..... Mamie Gilroy
David Harum..... William Gould
Foxy Quiller..... Charles Prince
Phaedra..... Vera Morris
Lady Allover..... Joseph Harrington
Mr. Noble Robinson..... Grafton Baker
Brommer Boy..... Pat Rooney
Vandalers..... Mayne Gehrue

The Giddy Throng, the latest product of the pen of Sydney Rosenfeld, embellished with music by A. Baldwin Sloane, was produced at the New York Theatre on Christmas eve. The audience was extremely large and inclined to be enthusiastic whenever opportunity offered.

The new piece is in four scenes. The first is in the office of Noble Robinson, a manager, who keeps tab on his attractions by means of a blackboard and a telephone. The second scene is at Carvel-Quex Manor; the third in the Duchess' boudoir; and the fourth on the battlefield of Wagner. It may be guessed from this that the new burlesque contains hits at the principal successes of the season, including Richard Carvel, The Gay Lord Quex, David Harum and L'Algon. The characters are all mixed up in a most irrelevant way, but the complications are at times very amusing. While the burlesque as a whole is not as lively as it might be, it sparkles at odd times. The first fifteen minutes of the scene in the Duchess' boudoir kept the house in a roar. The limit of the burlesque seemed to be reached when David Harum brought a real live horse into the boudoir and tried to sell him to Lord Quex. The travesty on the great scene from *The Gay Lord Quex* that followed this was very thrice.

The event of the night from the curiosity-seekers' point of view was the reappearance of May Yobe, who is now Lady Francis Hope, of the British nobility. Her title was carefully printed in the programme, so that even the uninitiated might know that they were getting something extra for a single price of admission. Lady Hope came on in the second scene, and after acknowledging a cordial greeting, sang two songs especially written for her by Ivan Curly, the London composer. One is called "Kiss Me to Sleep" and the other "Down by the River." Lady Hope was never a great vocalist, but even the three notes she used to have seem to be rusty from want of use. While her rendition of the songs aroused no great enthusiasm, her jewels certainly did. Her bodice and neck were covered with diamonds of remarkable brilliancy, and nearly everybody in the house had to shade their eyes with their hands to avoid being blinded by the display, which was emphasized by a strong calcium that followed Lady Hope as she moved about the stage. After singing her songs she disappeared and did not turn up again until the finale, when she wore a different dress and fewer diamonds.

Amelia Summerville was the best of the women in the cast. She looked impressive and attractive as the Duchess, and delivered her lines with a nice appreciation of the ideas they were intended to convey. Her song, "Powder Your Nose," was encores. In the last scene she appeared as an amazon, leading a small army of retainers, and introduced a march song that kept the feet of those in front in motion. Mabel Fenton was not as good as usual as Sophy Fulgum. It was the author's fault and not Miss Fenton's. Mamie Gilroy was quite good as Dorothy Manners. Frank Doane made a distinct hit as Richard Carvel. He had some "fat" lines and delivered them with much unction. Daniel McAvoy introduced some travagant horseplay in the last scene, in which he and Louis Harrison burlesqued the battlefield scene in *L'Algon* very amusingly. Mr. Harrison was distinctly bad as Lord Quex in the third scene. William Gould travestied W. H. Crane as David Harum very cleverly. Charles Prince as Foxy Quiller, Vera Morris as Lady Allover, Joseph Harrington as Noble Robinson, and Grafton Baker as a tenor hero played neatly. Pat Rooney and Mayne Gehrue introduced their lively dancing specialty with much success.

An old precedent the burlesque. The feature of this part of the entertainment was the American debut of Juanita Thero, billed as "The Parisian Idol." No one discovered the reason why and she was allowed to retire after two very ordinary dances. The other specialists were Emma Curus, McAvoy and May, and Violet Friend. Marwile's ballet, *The Storming of Pekin*, brought the long entertainment to a close.

BESSIE BONEHILL'S FATHER DEAD.

John Bonehill, father of Bessie Bonehill, who was overcome by gas at his residence, 123 West Twenty-first Street, this city, on last Thursday morning, died on Friday. Mr. Bonehill was 74 years old. He and his wife were brought over here by Miss Bonehill a few years ago, and she established them in a neat little home in the city. Mrs. Bonehill went to Europe with her daughter several weeks ago. The old gentleman was invited by his granddaughters, Leona Hilson and "Duffy" Grey, of Weber and Fields' company, to spend the holidays with them in New York. It is supposed that he turned on the gas jet by accident.

SOME NEW WHITE RATS.

At the last meeting of the White Rats the following new members were initiated: Ernest Rackett, Frederick J. Titus, Will H. Fox, Raymond Teal, Charles Galletti, Harry S. Van Auker, "Jack" Crawford, Eddie Shyne, Paul Trask, Tom Rossey, George Evans, John Kernell, and Charles Leonard Fletcher.

ROLAND REED'S DAUGHTER TO APPEAR.

Rosalie Reed, the seventeen year old daughter of comedian Roland Reed, has decided to go on the stage. She has arranged a monologue, which she hopes will prove attractive to the managers and public, and if all goes well, she will be booked for a tour of the association houses.

THE LILLIAN BURKHART BOOK.

R. H. Russell, the New York publisher, has issued a book containing a collection of half-tones of Lillian Burkhart, prefaced by a short sketch of the actress' career. The book is gotten up in the most attractive style known to the printers' art and is a very pretty souvenir.

HURTIG AND SEASON'S.

Daniel Bandmann makes his vaudeville debut in a scene from *The Merchant of Venice*, and heads a bill including Mr. and Mrs. Sidney Drew, Maude Nugent, the Sisters of Meers, Gus Williams, the Three Nevarys, Edward F. Reynard, and Kough and Ballard.

FLETCHER'S GREETING.

Charles Leonard Fletcher is making the hit of his career in his wonderfully successful monologue, which he has played sixteen consecutive weeks. He is at Shea's, Buffalo, this week, and asks THE MIRROR to extend to his many friends a hearty New Year's greeting, especially to his brother members of the White Rats.

VAUDEVILLE JOTTINGS.

Robert M. Edwards has been engaged for Sadie Stringham's vaudeville act, over Vander, to do the juvenile character part of *Red Parker*. The World's Comedy Four (Donah, Smith, Vance and Smith) played the Bijou, Richmond, Va., Christmas week. Magee and Dale are in their eighteenth week with the Keystone Dramatic Co., playing parts and presenting their specialties.

MINNIE WILLIAMS

In a Southern Sketch

THE JUDGE

And in a Yankee Sketch

WHITNEY LEBOY

FROM DOWN EAST.

NOW BOOKING.

Address SAM. S. SHUBERT, Herald Square Theatre, New York.

Will H. Murphy, of the team of Will H. Murphy and Minnie Allen, wishes it to be distinctly understood that the team billed as Murphy and Allen that appeared at the Glens Falls Music Hall week of Dec. 17, was not the one of which he is a member. They are booked in the playlet, "The Reticent Girl," until April 7, in the very best houses, and have not played anywhere since their entrance into vaudeville.

Richard Pittor, the mimic, sailed for New York on Dec. 22 on the "New York." He was in Europe only twelve days, but managed to book several American acts on the other side, including Cooke and Clinton, the Four Emperors of Music, John Page, Baby Lind, Martini and Grassi, the Potter Family, Alf Holt, Diana, Houdini, and others. He is bringing over a European novelty with him, and opens at the Empire, Cleveland, Ohio, on January 7.

Sydney Grant, Miss Norton, and Elsie, the comedienne, returned to New York a few days ago after a successful tour of several months in the West. They are booked with the Association until May, and have been engaged to fill several return dates. Grant and Norton are at the Brooklyn Music Hall this week, and Elsie, who is under the management of Mr. Grant, is nursing a recent vaccination and taking a rest at the same time.

Mildred Howard De Gey has returned to New York from the West. She writes that she has entirely recovered from her recent illness, and expects to sail for Germany early in January, to fill engagements made several months ago.

C. A. Koster, the tenor, has joined Primrose and Footsater's Minstrels for the balance of the season. Felix Dumas writes from London that he has returned to that city from a Continental tour, and was booked to open in London in conjunction with Mabel Dunbar on Dec. 23.

Mike S. Whitten sends the Muncie Christmas greetings, and states that he is making a hit at the Palace Theatre, London, in his monologue.

Frank Whitman is spending the holidays at his home in Reading, Pa. He will resume work on Jan. 7.

Max Steinhilber has closed with A Stranger in New York, and has gone into vaudeville. She is now playing the Proctor circuit.

Mrs. H. E. Newell (Minnie Niblo), of the musical team of Newell and Niblo, was called to Chicago on Christmas Eve by the death of her mother.

The Aurora Zonaves will leave on Jan. 3 for Europe, where they have a six months' engagement with the Barnum and Bailey Circus.

Harry Thornton opened a new vaudeville house at Cortland, N. Y., on Dec. 23.

Cornelius Fellows, Jr., son of a New York millionaire, made his vaudeville debut last week at the Park Theatre, Worcester, Mass. Fred Urban appeared in conjunction with Mr. Fellows, and Mrs. Fellows also was in the cast. The sketch used is called "A Dangerous Neighbor," and was translated from the German by Mr. Urban.

Sylvia M. Bidwell, who gave a successful trial of a sketch at Keith's a few days ago, has booked several engagements. She will be seen in New York early in the Spring.

Bonnie Thornton's flat was robbed last week by some boys, who, later, fell into the hands of the police.

Mr. and Mrs. Lee J. Kellam have resigned from the Marks Brothers' co., and have returned to vaudeville, to introduce their new act, "The New Cook," written by Harry L. Newton. They will carry special scenery and effects.

The Solihies and their "picks" have been engaged to appear for five weeks with the Broadway Burlesquers. They have improved their act with new costumes and accessories, and not content with their present success, have copyrighted a novelty which they will put on in the near future.

De Wolf Hopper will hereafter play C. J. Ross' part in the Royal Family travesty at Weber and Fields'. No successor to Mr. Ross has been engaged as yet.

Gus Williams has sent out a very attractive New Year's card, printed in gold.

Charles J. Ross will return from West Baden, Ind., this week, and will at once begin rehearsing a new vaudeville act.

Torval, a musical genius, arrived here last week from London.

Ted D. Marks has recently booked thirty-five big American acts for the leading European halls.

Eva Mudge has entered the contest started by the "Evening World" for the best record to be made by a vehicle from Harlem to Park Row, on New Year's Eve. She will ride in and operate her new automobile. Miss Mudge was presented with a very handsome gift on Christmas Day by the Entertainment Committee of the New York Athletic Club, for her successful efforts at entertaining the members on various occasions during the past year.

Eddie Glend and his wife, Jessie Gardner, after twenty consecutive weeks will take a much needed rest of two weeks at West Baden, Ind., before commencing their New York engagements.

SONGS AND SINGERS.

Fuller and Muller, of Fuller, Muller and Burke, are making a hit with Gus Edwards' new song, "If I Dared to Tell My Love for You." "Mr. Honey Girl," by Cogley and Book, is being sung by many prominent vocalists, including Madge Lawrence, Helen Myrtle, Ray Whipple, and Della Fringle.

Louise Dresser has made such a pronounced success with "When Chloé Sings a Song," that she will continue to keep it on her repertoire.

Lydia Barry is capturing vaudeville audiences with Thornton's "Bridge of Sighs."

Sydney F. Harris, of St. Louis, has brought suit against Bowley, Haviland and Dresser, for alleged infringement on a song of his, called "Daddy's Lullaby." Mr. Harris claims that "The Blue and the Gray" contains substantial portions of his composition, and sues for an injunction, damages, and costs. George Cook, of New York, appears for the plaintiffs.

Dorothy Neville has resigned from A Wise Guy, and will go to Mr. Clemens for a month, after which she will return to vaudeville, presenting her act, "As It Happens."

BUSINESS NOTES.

Florence Binkley, who arrived from England a few days ago, and made her American reappearance at Tour Pastor's Theatre on Dec. 23, is booked solid until May 6, 1901.

Georgia Gardner and Joseph Madden are rehearsing a new sketch by George H. Emery, entitled "Too Many Darlings," which will be given shortly in the East.

Milene Cotton and Nick Long made an extremely successful bid for popular favor during their recent engagement at Keith's Boston house.

The Empire Vaudevilleans are now in the East, playing an eight weeks' engagement over the Keith and Proctor circuits. The tour throughout the West has been a triumphant one, and, although the company was to remain out but sixteen weeks, the demand for

return dates has been heeded, and the season will be prolonged. Manager F. E. Morse and Business Manager Jule Dolmar will make their headquarters in Boston.

Kathryn Osterman is wearing a gown valued at \$1,000 in her new sketch, the widow. Howard and Hland appeared at Hurlitz and Season's Music Hall, Chicago, week of Dec. 3, in Charles Horwitz's sketch, "A Strange Fox," and scored so strongly that Mr. Teller re-engaged them for week of Dec. 10. Howard and Hland are enthusiastic over the sketch. Mr. Horwitz has also completed an act for Weson and Walters, entitled "Her Beauty Doctor." It is said to be on a very novel line.

Edward F. Milholland, manager of J. K. Murray and Clara Lane, who has been ill at the home of Mr. Murray in Winthrop Beach, Mass., for three weeks, is now convalescent and will resume the management of the affairs of his stars on Jan. 1. Mr. and Mrs. Murray are spending the holidays at their home and will resume their tour at Shea's, Buffalo, Jan. 2. They will go over the Orpheum circuit to the Pacific Coast, returning in the late Spring, when they will be seen on the Proctor circuit before opening in summer opera. Mr. Murray and Mr. Milholland will have summer co. in Boston, Pittsburgh, Cleveland, and Cincinnati. Mr. Milholland desires to have it known that he is not the Edward Milholland who was arrested in Boston a few days ago.

The Gossin Lyceum Vaudeville co. opened its season on Dec. 31. J. Leslie Gossin and co. are now rehearsing the sketches to be used in the programme. E. J. Devine has been engaged as business director by James H. Allright, manager at Rondell and Fennessy's Metropolitan Exchange.

Doris Durant, the American girl who has arrived from Europe after dancing herself into favor in all the European capitals, has placed the booking of her vaudeville dates in this country in the hands of Rondell and Fennessy's Metropolitan Exchange.

Ed H. Lester writes that a trip to Canton keeps on his career of prosperity, business being very satisfactory. The week at the Gills, Kansas City (the week before Christmas), was very good.

The Al. G. Field Greater Minstrels, which closed a big week at the Academy of Music, Jersey City, Dec. 22, are now on their way to the westward on a tour which will include the entire Pacific Coast and all intermediate territory. The company which Mr. Field takes with him is the same which has played the entire South and East, fifty strong, and including Shelt, and Cabell's acrobats, Arthur Eddy, Tommy Donnelly, Doc Quigley, Pascual, Kora and McDonald, Weston, Greve and Staats, Bert Cutler's band of twenty pieces, and all the other features of the big aggregation, by far the largest to be taken to the coast. The trip will be made in Mr. Field's train of specially constructed cars.

The engagement of Marshall F. Wilder at the Cook Opera House, Rochester, N. Y., week before last, proved a bonanza for the management. The week before Christmas is usually dull, but the Rochester folks were so eager to see Wilder that the house was packed at every performance.

VAUDEVILLE CORRESPONDENCE.

PHILADELPHIA, PA.—The bill for Christmas week at Keith's furnished amusement to the usual large patronage. For New Year's there are Jessie Bartlett Davis, Fanny Rice in a one-act play of the "Self-Defense" stamp called "The King's Favorite," Teber, and Grant and Norton, Mile, Lorty, Martini and Sutherland, Frances Legage, Emerson and Omer, and the Biograph.—Haskin's Opera House presented a splendid array of headliners Christmas week. The announcements for New Year's week are Tim Bondi, Potter Family, Dolan and Leary, Irving Jones, Stella Lee, Montague and West. The operatic features, with Marie Taxy and co., will also be continued.—The Trocadero week 31-3 has the Jolly Grass Widows, the leading features are Paula and Mike, Lorenz and Halpin, Imperial Trio, Gussie Vivian, Allen and Allen, and Moore. The New York Girl Burlesquers will play their second engagement this season here.—The Star Theatre, Irving Jones, Stella Lee, Montague and West. 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Dec. 24-30.

LONDON.

(Special Correspondent of The Mirror.)

LONDON, Dec. 15.

have been taken from your side. Many of the best American stars turn up at the Palace Theatre eighteenth anniversary on Tuesday, including more than ever loved Mrs. Brown Pottinger. She starts a regular engagement there on Christmas. Several American stars also scintillated at the National Sporting Club's big annual *Refer* children's dinner concert this week, including K. McCoy, whose betrothal to Marguerite Cornille just announced. Chris Bruno and Mabel Russ have just been booked by Agent C. B. Cochran for the Moss and Thornton tour, and after that for the syndicate halls. I regret to have to add that the benefit on Monday to the veteran is still excellent comic singer and composer, Arthur Lloyd, drew very little cash considering its deserving object, and that George Monchamp, the comic singer, is lying at the point of death.

MEXICO.

Prospects for Americans—Story of Don Juan

Tenerio—Anecdotes of Concha Mendez.

MEXICO, Dec. 16, 1900.

It was told it has never been translated as the Spanish claim that translation would destroy many of its literary beauties. The drama is now a little out of vogue. It is not attended now at the *beau monde*. But in the days of Maximilian things were otherwise. The emperor, anything but a Don Juan himself, was a great admirer of the drama, and at his invitation the author Zorrilla superintended some private productions of Don Juan at the castle of Chapultepec. He was the great favorite of the court and of the ladies, in these private theatricals were taken by Concha Mendez, who was then at the zenith of her fame. After the fall of the empire Miss Mendez appeared one night at the National Theatre to sing her favorite *Habenera*. "La Paloma." After she had sung it through and had been greeted with storms of applause, the audience called on her to sing "La Paloma Liberal," a parody of the real "Paloma," celebrating some ill-fated rebellion. She was unfortunately engaged to sing the first verse, but as the demands of the audience became more insistent she came forward amid a dead silence positively declaring that she would never be purty to ridicule misfortune, or turn again

GUIDO MAIBURG.

HAVANA

Campania Infantile Closes—At Other Theatres

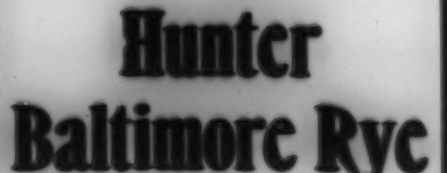
(Special Correspondence of The Mirror.)

WATANA, Inc. 18.

The Page Dramatic Club goes to Matanzas the latter part of this month to play at a benefit.
J. ELLIS NORMIS.

BROOKLYN AMUSEMENTS

SATURDAY, Dec. 29

[illegible]

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bottle of Druggists or sent prepaid for \$2.50 in stamps.
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On Jan. or Feb. Have had none this season. Other good one night stand attractions break jump between Cairo or Memphis and Little Rock and draw capacity. New house.

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The rest of the present season will have vaudeville offered to it with probably the most auspicious environment to be found anywhere outside of the famous Keith theatre in Boston. A peculiar feature of this Monday night opening is the fact that the vaudeville, which in every grade counts Monday as a second only to Saturday in point of receipts. At the same time is hampered, while the first night of the week is monetarily lighter, than the first night of the week. It is the attractions of a high class, but not necessarily an accountable. Efforts that may be even characterized as frantic are frequently resorted to in order to make Monday the true state of affairs. Every endeavor that fertile expedients are resorted to, and have been tried for the stimulation of Monday receipts, but thus far without avail. Even so strong a star as Henry V left behind with as potent spectacle as King Lear, and the vaudeville company, the season on Keith this Monday opening. The writer has been privileged to see the books of former seasons in two of the most of the strongest callies theatres, and with bookings of the first night, opening, say to \$400, and working up to a \$1,500 or \$1,600 house on the first Saturday night. On the second week, the second week would show a shrinkage to \$175 or \$180, and the third week would indicate an exhaustion of public interest. Inquiries made as the second week on its gross frequently exceeded the first of the first. Various theories are offered for those interested as to why this is so.

AMATEUR NOTES.

Clayton D. Gilbert put on *The Marble Arch* and *The Jacobites*, with casts of amateurs, at the residence of Mrs. George H. Partridge, Minneapolis, for charity. Dec. 25. The players were Philip R. Hunt, Sewall D. Andrews, Thomas F. Wallace, Frank C. Thomas, George H. Willard, Alvin C. Skiles, Charles R. Gallagher, Brewer, Alma Bosch, Helen Kennedy, and Mrs. George Douglas. The programme, illustrated by half-tone portraits of the players in character, was on the side of the handsomest of its sort.

Students of Drake University, Des Moines, Iowa, will soon present The Merchant of Venice, the cast including Messrs. Hubbell, Crabbell, Johnson, Burroughs, Titus, Street, Van Vorhis, Blackland, Handwerker, Graham, and Harris, and Misses Maudsley, Hickey and Rice.

Cambridge Council, Knights of Columbus, gave a
 ministered performance at Union Hall, Cambridgeport,
 Dec. 19. John J. Morgan directed the en-
 tertainment. In the cast were Timothy W. Good,
 John J. Lavette, E. J. Jernigan, William J. O'Brien,
 Clark, Robert T. Smith, William P. Gorman, Ed-
 ward Barry, Edwin F. Butters, M. Joseph O'Donnell,
 Emma J. O'Ree, Garrett I. Sullivan, M. H. Plann,
 Fanny J. Plann, James T. Whelan, William O'Leary,
 Charles Chapman, Augustus Asylward, Agnes Grim-
 minger, and Sadie Corcoran.

The Glen City Dramatic Club, Erie, Pa., will produce
 "The Son of Gettysburg" at the Massachusetts State
 Hall, that city, in February. In the cast will be
 Ben Maloney, Leslie J. North, Frank Brinic, Peter
 Jerny, William Carey, Bert Maloney, John Coughlin,
 John J. Plann, Bertha Brinic, Emma Miller, and
 Mary Moran.

The Kuffs Club, of Burlington, Vt., held its dances last week. The entertainment began with a one-act comedy, Raspberry Shrub, Sec. In the cast were Ciro Kingsland, Miss Hickok, Constance Hickok, and Charles Van Patten. Two acts from The School for Scandal followed, with Miss Smully as Lady Teazle and Arthur Kennedy as Sir Peter.

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Estrella, a role that could easily be spoiled by overacting, was given with artistic repression of any such tendency by Miss Jane Kennark. — *New York Herald*, Sept. 21, 1900.

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